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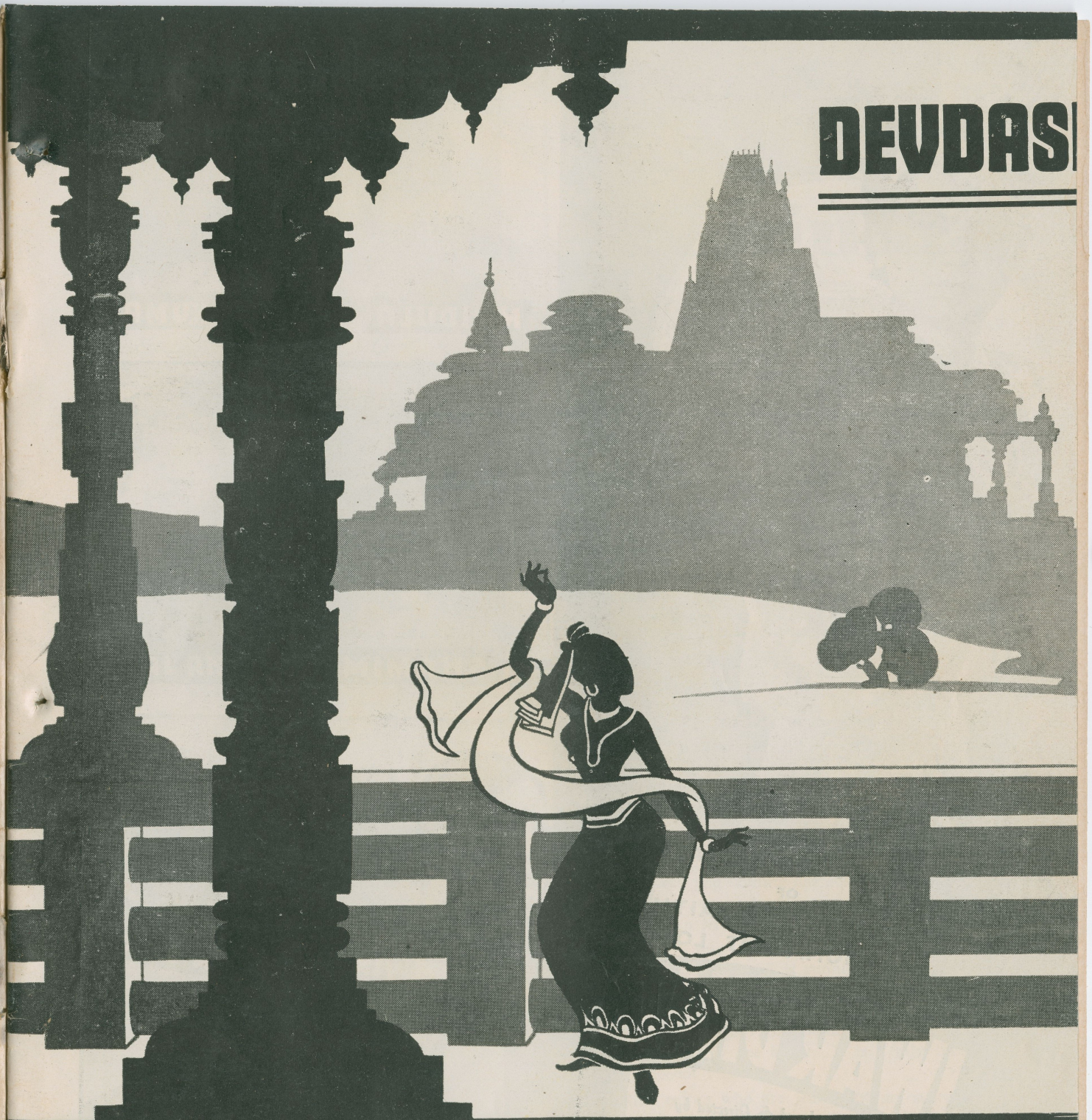

STARRING: PRITHVIRAJ ★ MONICA DESAI ★ K. C. DEY
SUMAN ★ KAMALA, Etc.

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DIRECTED BY C. S. BOSE

MUSIC: K. C. DEY

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A SHATTERED FAITH
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AMIYA CHAKRABARTY

Music— **ANIL BISWAS**
Lyrics— **NARENDRA**
Dilaogues— **B. C. VERMA**
Associate Director— **S. I. HASAN**
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Vol. 10. | DECEMBER 1944 | No. 12.

"Draupadi" And Its Critics

As was expected film critics all over the country rushed to tear "Draupadi" to bits. They had many a score to settle with me and "Draupadi" was an opportunity in a million, they would not have liked to miss for love or for money. I was amused at the unanimous enthusiasm.

But in the unholy rush, they missed the picture completely and instead "tore" me to bits. They asked why a man named 'Patil' should call himself 'Patel'. They wanted to know what has a non-matriculate to do with journalism? They said that a man who had failed in the past as a producer had no right to produce again. They asked a million personal questions and ended by shouting: "Down with this Baburao Patel".

All glory to these fellows who cheer me on my journey towards my goal. For fifteen years, I have had the same 'cheers' and nothing has gone wrong with me. Today I am more successful and more prosperous than when I began writing "filmindia".

After all this shouting, nothing has gone wrong with the picture. "Draupadi" is running as if every one had sung its praises right from the beginning. In this country with 12 per cent. maximum literacy, nothing is going to affect our masses. And the masses have made the producers what they are today. It is a pity that protects even innocent victims.

Film critics who are jealous of my success take up a wrong track when they slander and attack me personally. The one way to put me down is by achieving greater success which can only be done by sincerity of purpose and hard work.

Those who vehemently attacked me, instead of criticising my picture, missed the target and made fools of themselves. Malicious personal criticism forfeits the readers' respect for the writings and people usually condemn the writer rather than the person written about. In fact the victim always gets some sympathy because readers are generally charitable and generous in mind.

And yet some smart ones tried to criticise the picture "Draupadi". I take up here some criticisms which struck me as rather humorous.

One man asks: "If Yudhistir's passion for gambling is featured in the story why were his good points not shown?"

This man evidently doesn't know what is a motion picture. He may as well demand the story of Draupadi from her birth to death. I would then have to roll out a million feet of celluloid to keep pace with Draupadi's adventures. Film critics should know that motion pictures, to be useful to society, have to be made purposeful and purpose is obtained in a theme. The theme of "Draupadi", as conceived by Sushila Rani, centres round the inordinate human passion of gambling and its disastrous effects on society. To present this theme it was not necessary to portray all the virtues of Yudhistir. The very fact that Yudhistir has been known through ages as "Dharmaraj" proves that he was a virtuous man. His one weakness therefore becomes all the more attractive to a dramatist for the purposes of a story.

Another funny fellow states that in making Draupadi sing and dance she has been portrayed as a prostitute. Fortunately this man is a Muslim journalist and as such his knowledge of Hindu culture is not expected to be authoritative. Since when has music and dancing become the monopolies of the prostitutes? These are fine arts which women, right from the Aryan times, have considered as social and individual accomplishments. Even now in leading Hindu families the daughters are taught music and dancing by their parents. Are these modern girls therefore being groomed for prostitution? The world of this Muslim journalist seems to be a little different, seeing that he identifies music and dancing only with prostitutes.

Still another funny fellow says: "Draupadi should have fought like a cat, struggled, shouted and scratched every one before allowing any one to touch her sari. But she seems to like being disrobed by Dusshasan. She just closes her eyes and lets him do the job."

This is a prize bit of a criticism, which loses sight completely of the spiritual contents of the story. The critic must remember that the game of dice in which Draupadi was staked and lost was not being played by some Jagjivanbhai from our share markets. Yudhistir, the most virtuous amongst the chivalrous Pandavas, who had the power to smash the Kauravas in battlefields, had played a game of honour and after losing all, had lost his wife. Draupadi was a queen of the Pandavas, and not Mrs. Jagjivan, and as such her martyrdom attains dizzy spiritual heights. She fights for her legal rights. She doesn't weep before men. Consistent with her dignity as an Empress she appeals to the manhood of the nation and when she finds Dharmaraja's verdict against her she prays to the Lord to save her from the monstrous plan of her own relatives. In praying she reminds the Lord of His promises, chastises him and at the last moment loses herself in a spiritual trance delivering her body into divine hands. It is at this time that Draupadi weeps for the first time and that too as a devotee before the Lord.

Does our film critic want Draupadi to be a woman from our mills who kicks up a row on the water-tap every morning or a modern college girl who sports a sandal at the very first wink? Those times were different, people different and their codes were different.

Another expert comes along and asserts that "the costumes were all wrong."

May I know who in India can say correctly what were the right costumes of the Mahabharatan period? Have we any paintings of those times? And yet people dare to say that the costumes were wrong. In designing the costumes of "Draupadi" Sushila Rani went as far back into the pre-historic period as authentic paintings could be found and beyond that her imagination took the most artistic shape possible under the circumstances. Beauty is an essence of a motion picture and a good, smart costume, as near to the times as possible, is certainly more attractive than something bizarre

This is Kamla Chatterjee and more of her in "Caravan", a picture of Ranjit. This girl recently became Mrs. Kedar Sharma.

or grotesque. I would still ask the critic to give me a pencil design of his idea of the costume of the times and prove to me its authenticity.

Some critics write: "Sushila Rani looks too slim and tiny in the role of Draupadi".

Really, I should have brought a Canadian cow from the nearest dairy farm to satisfy these critics.

These critics certainly do not betray any brains. When we see a motion picture of the olden times, what do we see in the persons who portray roles like Karna, Dharma, Anusuya, Krishna, Savitri, Sita, etc. Do we see their physical size?

Was Savitri like Devika Rani? Is Shobhana like Sita? Is Durga Khote like Sati Anusuya? Put to this test, motion pictures can never be made, because the descriptions of our mythological characters are too fanciful and fantastic for present-day human beings to fit themselves in.

These roles are therefore played and presented in their symbolic spirit and importance and that is why a hundred different men and boys have acted Krishna with more or less degree of success. In Draupadi's role her intellectual stature was more important than her physical one. Maharshi Vyas' Draupadi is a strong-willed, intelligent woman of great character and pride, and she is reported to have nagged Dharmaraj ceaselessly for his passion of gambling. Even Vyas does not say anywhere that Draupadi was a huge woman of big proportions. On the other hand he describes her as a charming, beautiful woman, not exactly fair complexioned, and accomplished in all the arts of those times.

What then is wrong about Sushila Rani? Who else could have attained the restrained dignity with which she has played this highly intellectual role? Hers was not a melodramatic role like that of Shakuni. Draupadi had to be a house-wife and yet a queen. Vicissitudes which would have killed ordinary mortals, she had to bear with a rare and royal martyrdom without flinching or sacrificing her pride.

As a house-wife she had to protect her husband against his vice and yet as the traditional Aryan woman she had to be within reverential limits of obedience and submission to her husband.

With royal restraint she struggled against the doom that was impending, and when the calamity came she stood up to it like a proud Aryan, a queen among women.

Draupadi's role in my picture was highly intellectual and complex with subtleties which were too fine and delicate and I can unblushingly state that only a scholarly, cultured and highly-intellectual lady like Sushila Rani could have played it.

TWO DARING DAMSELS
THEY WILL DANCE THEIR WAY INTO YOUR HEART
IN

PANNA

NAVYUG'S SONG & DANCE DRAMA

DIRECTION: NAJAM NAQVI
SONGS: WALI SAHEB
MUSIC: AMIR ALI

STARRING: GEETA NIZAMI, JAIRAJ, KUSUM DESHPANDE, DAVID

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Starring: SNEHPRABHA, PARESH BANERJI, LEELA PAWAR.

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Whatever the malicious critics may say, my opinion of Sushila's performance is that no one else could have done better or even as much. Cheap melodrama, the easiest essay in screen acting, would have ruined the very fibre of that role. That was not why I produced "Draupadi".

Blinded by personal malice, one critic shouts that 'gazals' were not sung during the Mahabharatan times and therefore the entire music of "Draupadi" is out of place.

True, there is one 'gazal' sung on a classical base in "Draupadi". In fact, all the songs of "Draupadi" are inclined to be purely Indian classical songs rather than Anglo-Egypto blends of melody and rhythm. This critic, however, does not seem to know that 'gazal' is also a distinctive school of music just as 'khyal' and 'tappa' are. It is just another way of expressing the music within the human soul. And yet, how ridiculous is the argument that because there were no gazals during the Mahabharatan times they should not be put into present-day mythological stories? May I know whether Draupadi and the Pandavas spoke Hindustani, Bengali or Tamil? And yet we use the languages as mediums to interpret the times of old and revive the tales of mythology. If these languages as modern mediums of expression are tolerated, may I know what is wrong with the 'gazal' school of music to express the music in the human soul?

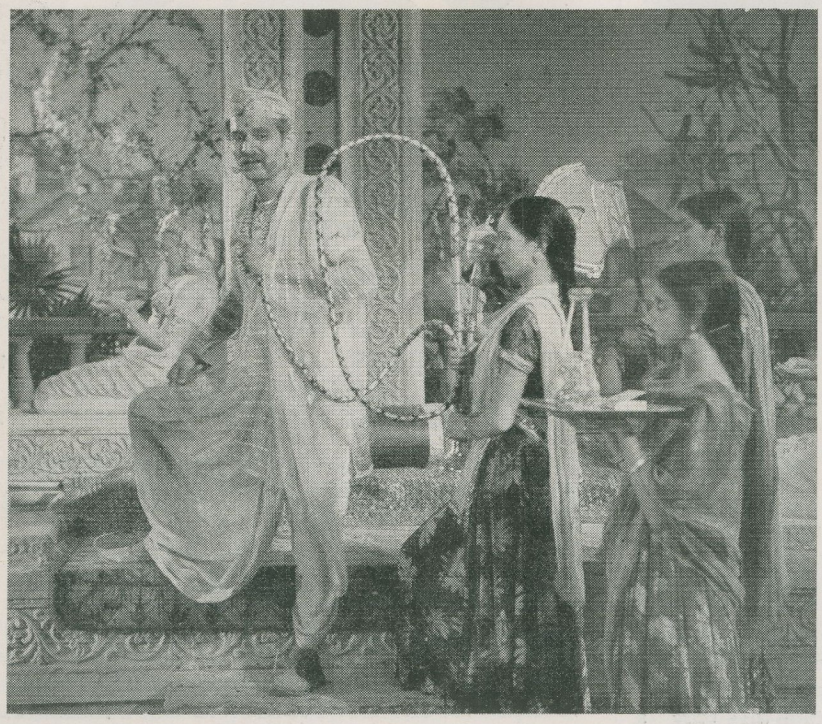
And after all done and said what evidence is there that songsters of mythological times did not sing 'gazals'? It is quite likely that they might have sung something even more frivolous than our present-day 'gazals' which the critic runs down, and because of one gazal condemns the entire music of "Draupadi".

Another Muslim critic, not knowing anything about Hindu mythology, writes that at the time of the disrobing incident, Draupadi had cursed one and all. Little does this fellow know that after the incident, she had asked for boons from King Dhritarashtra and thus secured the freedom of the Pandavas. Really, these Miyans give a headache. Why should they bother about the Hindu mythology for which they have neither the intelligence nor the spiritual tradition to understand?

I can point out many such illogical criticisms inspired by malice, but reciting them won't serve any further purpose. The purpose of this article is to point out the fact that there are people in this profession of journalism who refuse to be honest to their pens and submit willingly to the promptings of personal malice.

I am still waiting for an intelligent and well-balanced criticism of "Draupadi"—something in which I play the least part as a successful journailst.

Baburao Patel

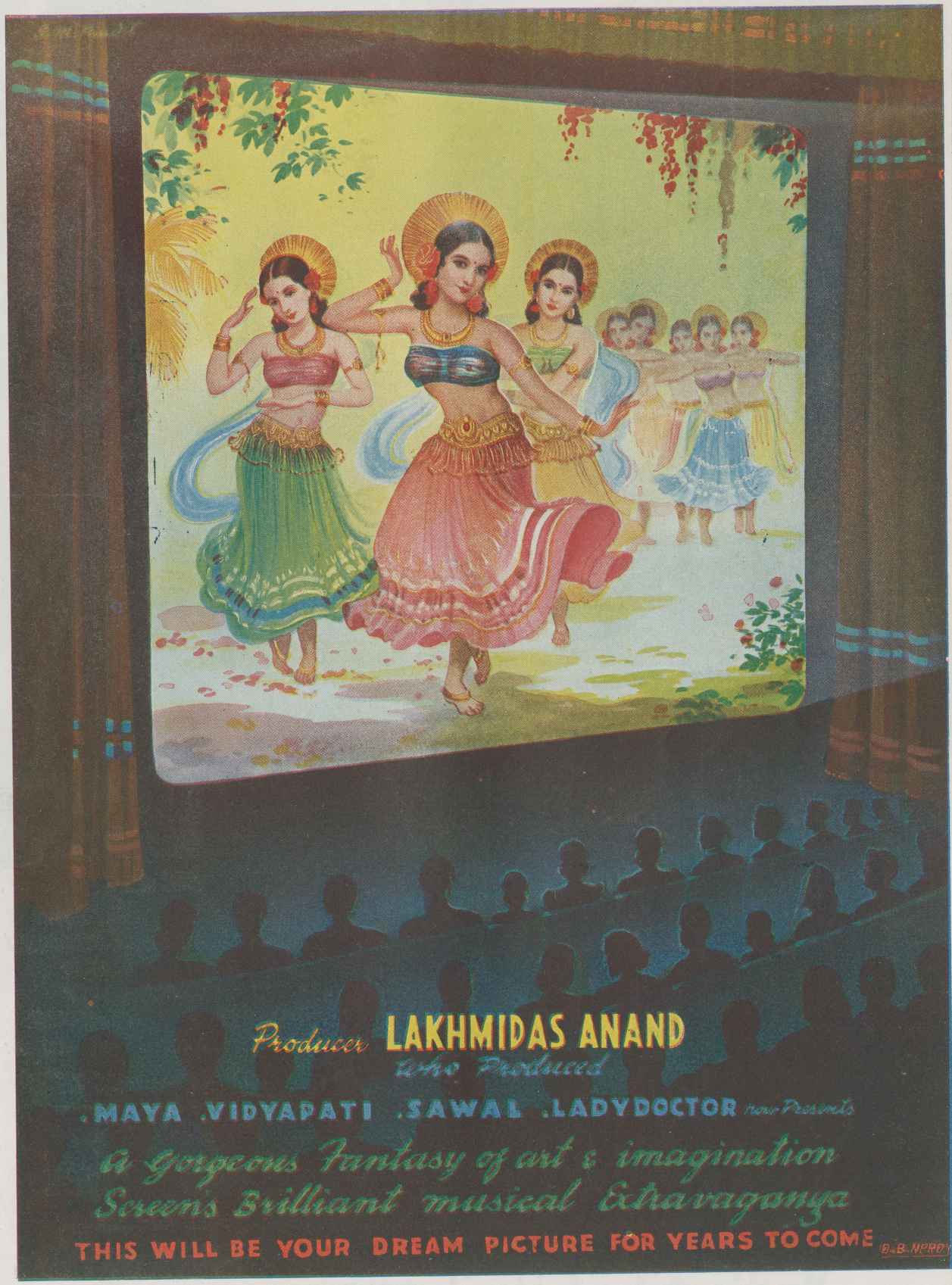


A pretty romantic situation from "Gaali", directed by Chowdhary.

Ten To One, Please !

I offer the gentleman, who secured Sushila Rani's autograph on a ten-rupee note during her recent trip to South India, Rs. 100/- for the said currency note. Being her first fan, I feel robbed of the privilege thus granted by the star to a stranger. I shall feel obliged if the gentleman sells the autograph to me for Rs. 100/-.

Baburao Patel.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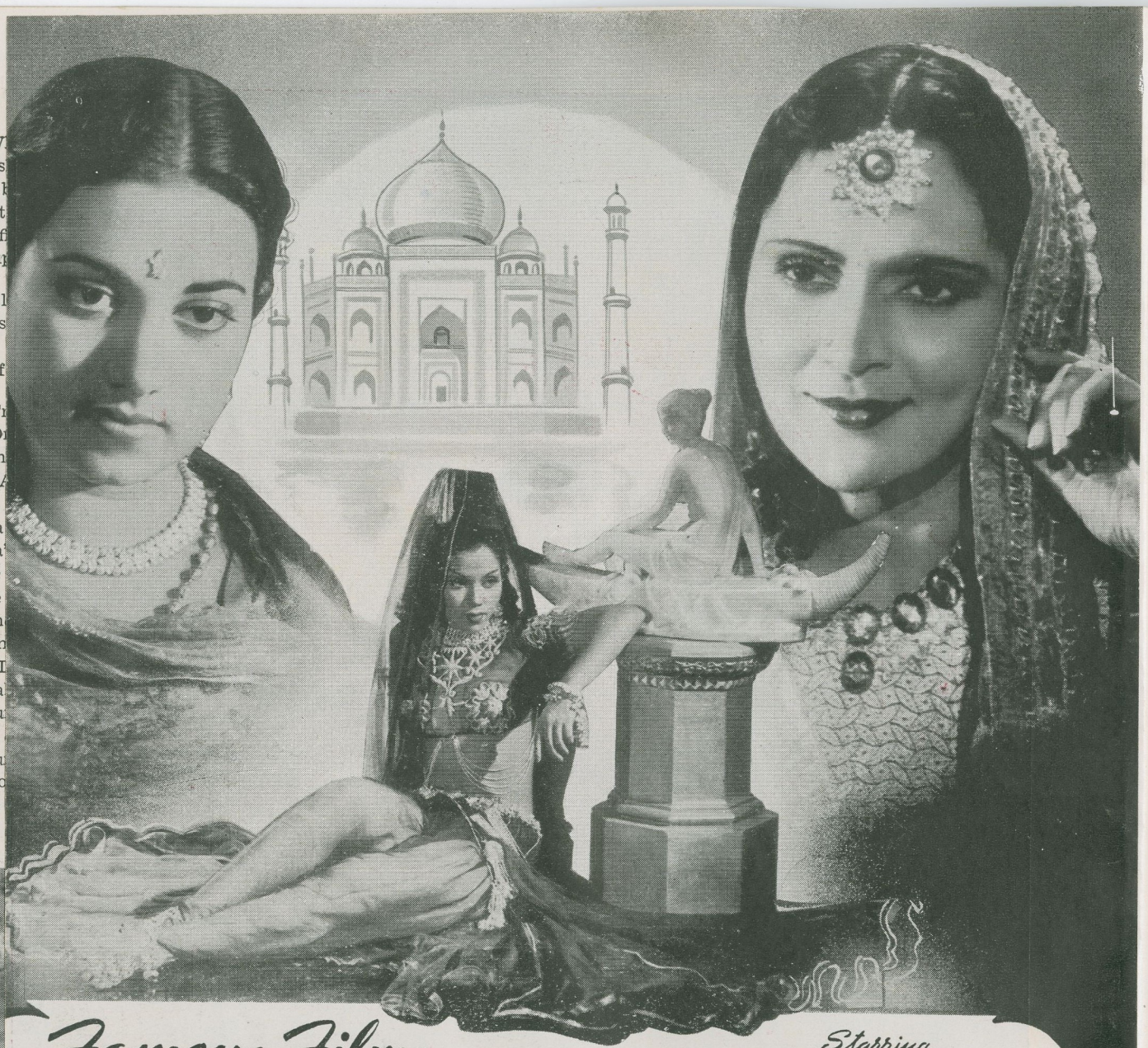


Famous Films

PHOOL

Starring

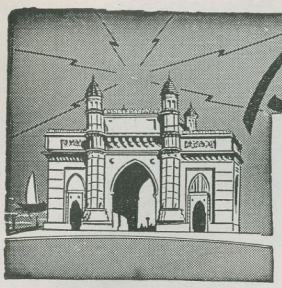
VEENA SITARA
SURRAIYA PRITHVIRAJ
YKUB WASTI
MAZHAR KHAN DIXIT
AGA M. ISMAIL
ASHRAF KHAN, MAJID, JILLOBAI
DURGA KHOTE

Written By:
KAMAL AMROHI

Supervision:
SHIRAZ ALLI

Producer: K. ABDULLA • *Director:* K. ASIF • *Music:* GULAM HAIDER

India Film Circuit RELEASE



Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

MR. HIRLEKAR—THE BEST PROPAGANDIST!

There are more rotters in the Indian film industry than any where else in the country. Years ago, sometime in 1935, some of these fellows chased out of the industry Mr. K. S. Hirlekar, the best propagandist our industry ever had since its inception. In a moment, and that too after his Herculean efforts in organising the Silver Jubilee Celebrations of the industry, they forgot that Mr. Hirlekar had worked selflessly for the industry for years, had founded the Motion Picture Society of India and numerous other allied institutions and compelled the officials and the upper class people to take notice of the struggles of the Indian film industry. For years this intrepid propagandist rested on his oars, and avoiding the Indian film industry, lent his invaluable services to the other industries. Once again in the new field his mania for planning industries on national basis proved of immense value to the other industrialists who took a full advantage of Mr. Hirlekar's patriotic and selfless efforts.

Mr. K. S. Hirlekar

It was left to Mr. Chhotubhai Desai of the Independent Film Producers' Organisation to woo back the services of Mr. Hirlekar to the Indian film industry. Once again our industry is in the news—officially and publicly. Mr. Hirlekar has been giving a headache to Honourable Members of the Government and asking for one favour or another to make the industry indigenous. And now he threatens to take delegates of the industry to America, England and Soviet Russia to tell the guys over there what our film industry is and what it wants.

A man of this enterprise and national spirit must be given the full support of all producers in the country. It is a shame that the members of the Indian Motion Picture Producers' Association are not backing up the only experienced propagandist we have in the industry. Whatever that be, Mr. Hirlekar is not a man to be discouraged because a few short-sighted people don't back him. We wish Mr. Hirlekar all speed and all luck in his new plans for the industry as we are sure that the interests of the Indian film industry are quite safe in his hands.

SQUARE DEAL FOR OUR SOLDIERS

Almost every day, half-a-dozen letters of complaint reach "filmindia" from members of the Indian troops in different fields. The common burden of their contents is that they are not getting good Indian films to see.

It seems that our troops are invariably shown obsolete and rotten Indian pictures which instead of entertaining only help them to blush for their country.

This is not keeping faith with our fighting boys who have left their homes and people to fight for freedom. These boys who give their best to the country must get the best from us at least in the matter of their entertainment.

We find that the officials who select such films for the troops are either mismanaging the whole affair or are being misguided by the producers who wish to earn some extra premium on their rotten products which have failed to draw in ordinary commercial exploitation.

If the films are being sent for entertainment of the troops, why not make sure whether the films sent serve their purpose or not. As far as our mail shows, our troops don't like the present films shown to them. Then why inflict on them something which they hate.

In the alternative why not give the boys our best films? Don't they deserve good entertainment?

Sushila Rani, who is a bit old fashioned in religious matters, set the "Draupadi" reels rolling with a Satyanarayan Puja at the Imperial Cinema on the 4th November, 1944.

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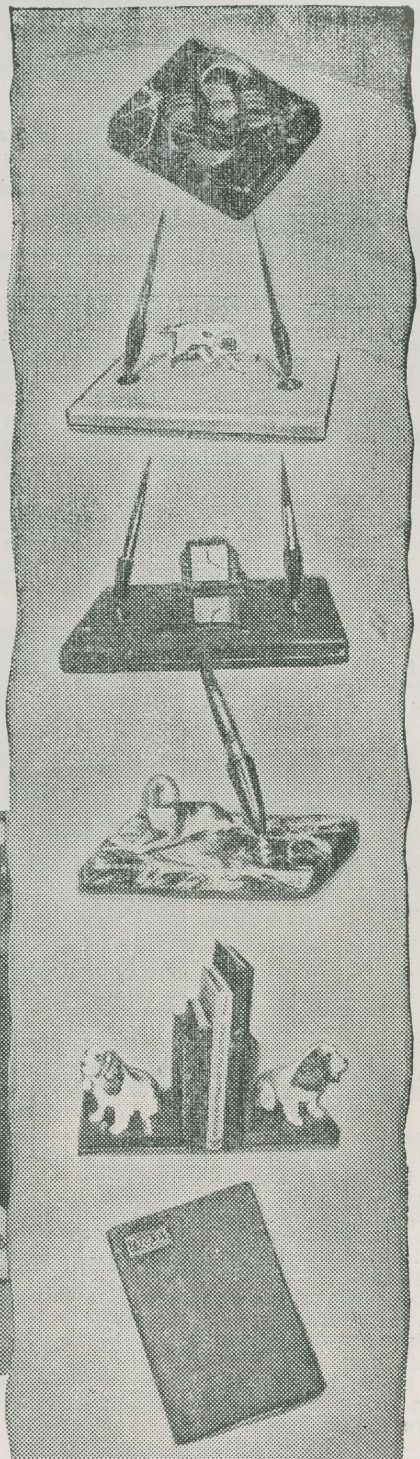

Doric *Desk Sets*

paper weights, book-ends, diaries, and note-books.

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UNRELIABLE "STARS"!

"Vijayalaxmi", a picture starring Shobhana Samarth and Motilal failed to be popular when released recently at the Majestic Cinema in Bombay. Though Motilal cannot be considered to be such a popular draw, those, who chaperoned "Vijaylaxmi", expected Shobhana Samarth to attract the crowds, considering that she has been on the screen for over a year in "Ram Rajya".

It is, therefore, evident that Shobhana has very little to do with the box-office success of "Ram Rajya" and also that "Ram Rajya", with its unique success, has failed to make Shobhana a box-office attraction.

Very much same is the story with other stars. Khursheed, one of the best all-rounders we have in the country, could not guarantee success for "Shahensha Babar", nor could Jamuna help in "Ranee". An unending list of such failures can be given to prove that, barring very rare exceptions, Indian stars do not contribute to the commercial success of our films if the production values are not up to the expected standard.

And yet some of our stupid producers are so star-conscious that they run on earth and fly through air to get stars at prohibitive prices and in doing so cut each other's throats.

Another point is the multiplication of these star personalities. Something that is seen rarely or at long intervals by the public may have some commercial value for the producers. But take, for instance, artistes like Charlie, Chandramohan, David, Ishwarlal, Motilal, Jagdish, Swarnalata, Veena, Durga Khote and many others, whom we find simultaneously in several pictures —at times on the actual screen in more than three pictures in the same town. What is the star value of these artistes and what commercial value or distinction do they lend to a particular picture? They seem to be as profuse as the extras working in our motion pictures.

It is amusing to see Swarnalata's tiresome face on the Hindu Crematorium wall in Bombay advertising at least four different pictures of four different producers. This girl seems to be very popular with the producers, but will she be as popular with the people who pay for their entertainment? We doubt.

BLACK-MARKETING IN ART

That reminds us of the stars themselves. Our star commodity is composed of impossible people. Some of them are better as black-market blackmailers than as artistes.

We think, the Indian film stars are making more black-market money than any other professionals in the Indian film industry.

A contract of Rs. 50,000|- per picture is paid off as follows: Rs. 30,000|- cash black-market bonus without receipt while signing and the balance spread over as many months as possible. The balance is, of course, subject to income-tax.

The marvellous part of this black-marketing blackmail is that producers are paying all the money quietly and our artistes are making a lot of hay with the sun shining.

This is all due to the demand being greater than the supply. Like fools, our producers are paying impossible amounts to our present day artistes, but they will not wake up and struggle to get new people into the industry.

The industry badly needs new talent and the earlier it is got, the earlier, will these black-marketing operations cease.

It will be an interesting information to know what actual income-tax some of our leading stars have paid during 1943 and 1944. It is enough to state that what the Income-tax Department knows of their incomes is not worth knowing.

RAPIDLY NEARING COMPLETION

Jayant Films'

URVASHI

A DANCING MUSICAL COSTUME DRAMA

STARRING:

SADHONA BOSE ★ SHOBHANA SAMARTH
PREM ADIB ★ KUSUM DESHPANDE ★ VASANT
THENGDI ★ NAND KISHORE ★ NAYAMPALLI
★ SUMATI GUPTE ★ NIMBALKAR ★ MISRA.

DIRECTION:
BABUBHAI JANI

MUSIC:
SHYAM SUNDAR

PHOTOGRAPHY:
JAYANT JANI

SOUND:
P. T. JANI

STORY, SCENARIO & DIALOGUES:
PANDIT SHIVKUMAR

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DIRECTOR: **RAJA NENE**

MUSIC: **K. BHOLE**

ART DIRECTORS: **PARDESI & MANE**

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Starring: **DURGA KHOTE: NURJEHAN: NAZIR & RAMA SHUKUL** with **Jagdish Sethi; Rajkumari Shukla; Bikram Kapoor; Misra; Anant Marathe; Gita Nizami; Shanta Patel; Chandrika; Ebrahim Khilji; Nawaz; F. M. Khan; Rajkumari Kapoor; Bose;** and several other prominent artistes.

DIRECTOR: **K. AMARNATH**

PRODUCER: **RAMNIKLAL N. SHAH**

MUSIC: **SHYAM SUNDER**

PRODUCTION SECRETARY:

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HULLO! MYSORE! WHITHER?

From Mysore comes the wail of a film-goer who says that the picture-houses which are found in Mysore City are no better than unhealthy plague-spots. The theatres, the equipment, the entertainment fare the treatment of the patrons and everything else is reported to be anti-diluvian and yet Mysore authorities take pride in calling their state very much a modern affair.

I don't think that the film-goer is wrong. When I visited Mysore last time, I had seen something of these squalid conditions in the local theatres. To me these rotten theatres presented a strange contrast with the well-laid out gardens and the well-lighted roads of the city.

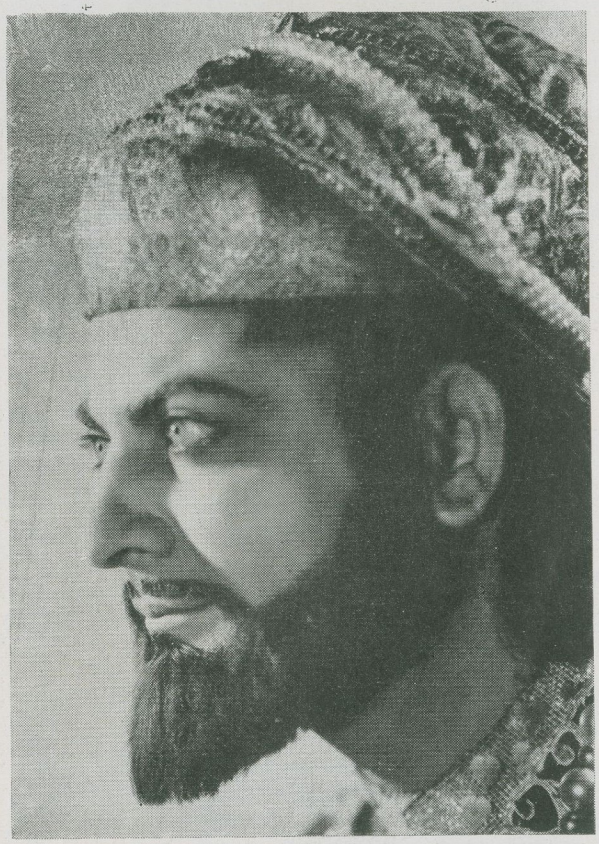
What is the present Dewan doing if not looking after these things? Had Sir Mirza Ismail been in charge, we are sure that these matters would have been attended to quickly. That man never liked any dirt even in the streets.

It is only a matter of executive legislation that theatres can be made to comply with certain standards of public health and hygiene rules, so that people are given an amenity in par with the spacious gardens sprinkled all over the city.

Dewan Madhavrao must see to this if he wants to retire as great a Dewan as Sir Mirza Ismail.

YOU'LL HARDLY BELIEVE—

That Sushila Rani had to wear a veil whilst travelling to the South recently. And yet many spotted her all the way on the M.S.M. Railway and one ventured to secure her autograph on a ten-rupee note.



This photo is published to show how careless well-known artistes are about their make-up. Here is Chandramohan playing Shah Jehan with a goat-hair beard in "Mumtaz", a picture of Ranjit.

BOTH WELL KNOWN

BOTH ON TOP

OF THE LIST OF STARS IN THEIR RESPECTIVE FILMS—

SHANTA APTE & MOTILAL

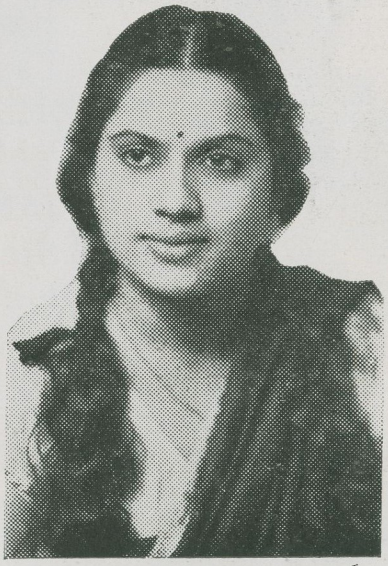
But they have never met before !

THEY NOW MEET FOR THE FIRST TIME

IN

SANJEEVAN ART PRODUCTIONS'

MULAKAT



STARRING:

The one and only SHANTA APTE (Courtesy: S. A. Concerns)

The Debonaire MOTILAL and Alluring CHANDRAPRABHA

TOGETHER FOR THE FIRST TIME IN THEIR CAREERS !

Produced & Directed by DWARKA KHOSLA

Associated Producer: MADHAV KALE

Story: PANDIT INDRA

Music: C. RAMCHANDRA

Dialogue & Songs: I. C. KAPUR

FOR PARTICULARS:

SANJEEVAN ART PRODUCTIONS,

LADY HARDINGE ROAD, B.B. MATUNGA, BOMBAY.

A SWELL ENTERTAINMENT WITH A STIRRING STORY AND A STAGGERING CAST—
A magnificent drama, of two plain and honest kids who wanted to love and be happy until the burning eyes of a brutal neighbour were turned on them,—
JAMUNA ☆ NAWAB ☆ MOLINA ☆ ARUNA
Iftekhar ☆ Devbala ☆ Rajlakshmi ☆ Ranjit Rai
Indu Mukherji ☆ Tandon ☆ Tulsi Chakrabarty
Phani Rai ☆ Pasupati Kundu AND BENGAL'S CHILD PRODIGY NIMAI
in ART FILMS' FIRST HINDI PRESENTATION
"TAQRAR"
[TENTATIVE TITLE]
DIRECTION
HEMEN GUPTA
MUSIC
SACHIN DAS
(MOTILAL)
CAMERA
BIBHUTI DAS
RECORDED ON "B.A." BY GOUR DASS at the INDRAPURI STUDIO

That at Shimoga, Sushila Rani was virtually mobbed by the crowds and when she appealed to the Station Master for help, that blighter took out his pocket-diary and also asked for an autograph.

That the tiny village in South Canara where Sushila has gone for rest, has become a spot of pilgrimage for surrounding towns and villages. And some of the "pilgrims" are asking her to sing for local charities. Nice "rest" Sushila is having.

That Editor Baburao Patel looks like a lonely lion at bay these days, now that the softening influence of his beautiful Rani is miles away.

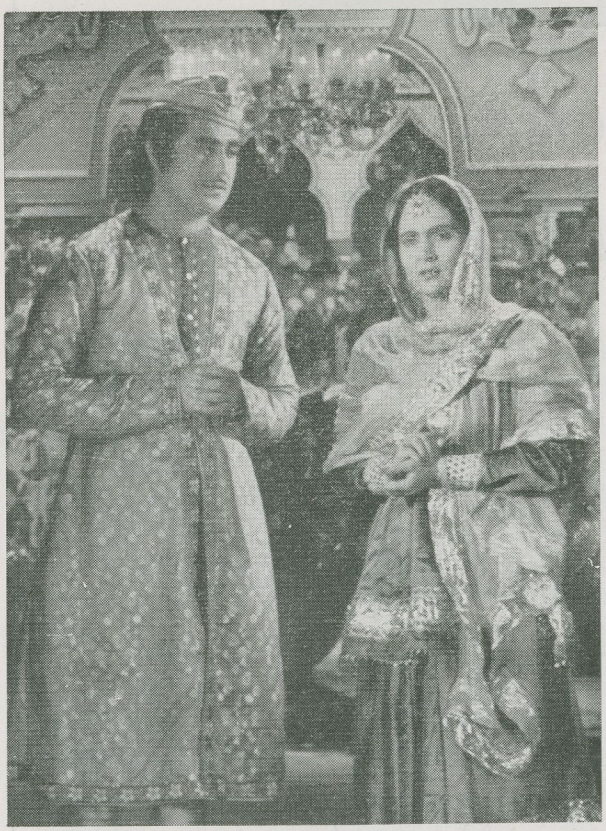
That film critics who squandered their brains in attacking Editor Baburao Patel under the excuse of "Draupadi" avoid him and walk along the opposite traffic line. Editor Patel was always considered unreliable with his hands and with Rani away even Pandit Indra is reported to be avoiding the huge fellow.

That inspite of all criticisms, "Draupadi" is drawing packed houses in Bombay and Ahmedabad. That, however, does not seem to delight Baburao Patel, whose interest in the picture is not monetary.

That many journalists kept their promise and proved their foreign blood transfusion by reviewing Baburao Patel rather than the picture. The blighters missed the picture completely.

That despite all criticism and shouting "Draupadi" drew packed houses at the Roxy and the Imperial for two weeks, 92 shows continuously. The journalists put it down to the bad practice of advance bookings and cursed the theatre owners.

That strangely enough people in Ahmedabad also went mad over "Draupadi" without reading the criti-



"Phool", a Famous Film production promises to be an interesting affair with a well-chosen cast.

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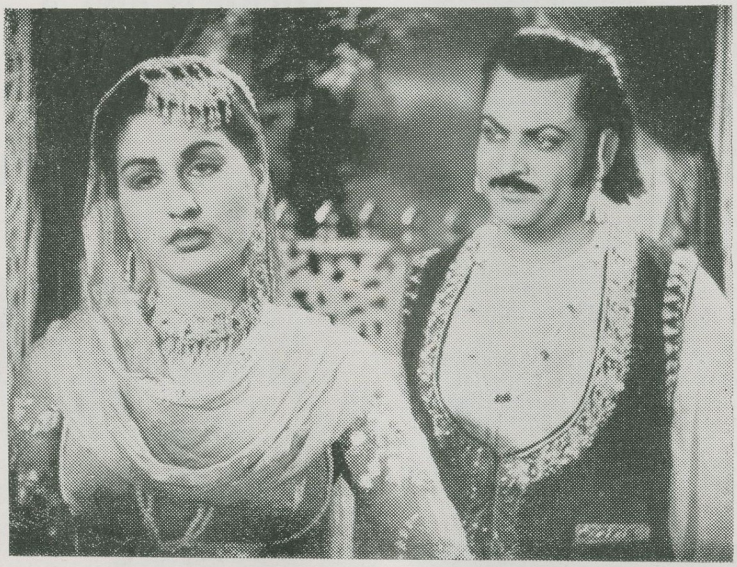

As Written for the Screen by Dramatist,
I. S. JOHAR,
M.A., LL.B.

Music Composed by
AMARNATH

in

SHOREY PICTURES'

"SHALIMAR"

Starring:

MANORAMA, AL NASIR, MAJNU,
HARI SHIVDASANI and PRAMILA

Coming Shortly at ALFRED, Bombay.

SHOREY PICTURES'

"KOEL"

Direction: ROOP SHOREY

Starring:

★ MANORAMA
★ MAJNU
★ ASHA POSLEY
★ SATISH, Etc.

R. S. CHANDANMAL INDRAKUMAR,

NILAM MANSION, :: TRIBHUVAN ROAD, :: BOMBAY.

cisms and filled up the "Light-house" from the floor to the ceiling in every show.

That the remarkable success of "Draupadi" is now being attributed to exaggerated publicity. But what brings them back to see the show again and again? Surely not, Sushila Rani!

That gentle "Jamsu" is the only producer who has not yet seen "Draupadi". Probably his publicity-man Thackeray read to him the old script and Jamsu did not think it better than his own "Vaman Avatar".

That as producers have started acting in their own pictures these days, it would not be surprising to find Jamsu in a romantic story with a bottle of toddy in hand. That is what Bejon Bharucha is waiting to see.

That Shantaram gathered a complete report of "Draupadi" from Baburao Pendharkar and got himself thoroughly satisfied that "Draupadi" is not better than his latest "P. P. A. Dera".

That Baburao Pendharkar has not yet issued another statement after the release of "Draupadi", though many were published before. The Maharashtrian folks are, therefore, missing a lot of juicy stuff.

That the one-man-publicity-corporation Nadkarni thinks that running down "Draupadi" is running up "Chal Chal Re Navjawan". But why shouldn't the "Navjawan" run on its merit and break new records? Hasn't Mukherjee slaved for it?

That the present market quotation for a production license is anything between a lakh and a lakh and a half. No wonder, Poster-king Jhaveri purchased a house in Khetwadi.

That Baburao Pendharkar is also trying for a production. Hence as he has discovered a cosy little cottage in Kamatipura.

That in his hero role in "Dr. Kotnis", people say that Shantaram looks Kotnis alright but not "Doctor". That means 8 years in school and seven years in college.

That people are anxious to know what will be Film-star Jayashree's next production. It was a boy first, then a girl and the next should be strictly another boy. Shantaram seems to be busy on two production fronts.

That Kashinath "Dada", the shining head of Rajkamal Studios wonders who could have booed and hissed at the "Draupadi" premiere, when no one dared do so at "P. P. A. Dera". The New Huns people had no "Dada" with them unfortunately.

That Miyan Kardar is reported to have called a meeting of all professional film directors to lodge a formal protest against a critic becoming a director in "Draupadi".

That, that way Abbas will have to be pulled up for threatening to act whilst being only a script-writer. And Shantaram will have to be censured for playing an educated medico's role.

That when producers call on Shobhana Samarth for work, she asks them to count the weeks of "Ram Rajya" and thinks that a thousand per every week is not a bad price for a role. And these Prakash blighters are running the picture and making other people's production costs higher. It wouldn't be a bad idea, for producers, to ask a discount for the weeks "Vijayalaxmi" did not run.

That the Government of India would do well to print Black Currency notes for producers to pay filmstars. The present coloured ones cannot be painted black so easily.

That weather-proof settings can only be constructed with the help of black currency in Indian studios.

That the most excited man of the month is Rai Bahadur Chuni Lall. He added twenty years in two and dropped thirty in one month. His "C. C. R. Navjawan" proved more effective than Dr. Hamid's 'Okasa'.

That it is going to be a trial of strength and wits with B.T.'s "Jwar Bhata" at the Majestic and Mukherjee's "C. C. R. Navjawan" at the Roxy. The old friends will once again be at loggerheads.

That Mukherjee expects his "Navjawan" to run at least two years, while Devika Rani prays for a day more than that for her "Jwar Bhata".

That the film journalists in Bombay will be torn between two loyalties and both the pictures are likely to get a swell press-break. The boys didn't have this annoying situation during "Draupadi". They knew exactly what to do, long in advance.

That Producer Baburao Pendharkar who threatened to produce a rival "Draupadi" long before the original one, had he got a license, is reported to have already completed "Samrat Ashok" for Kamal Pictures. We are now waiting only for the premiere. That way Baburao thinks of many pictures, which unfortunately never see the screen. A great producer, indeed.

It is evidently a teaser for Veena in "Phool" produced by Famous Films.

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A NEW FACE IN
MAZHAR ART'S MUSLIM COSTUME
PEHLI NAZAR
Direction:
MAZHAR KHAN
Story & Dialogue:
Dr. SAFDAR AH SITAPURI

"Jeevan", Another Kardar Flop!

Ridiculous And Annoying Story

JEEVAN

Producers: *Kardar Productions*
Language: *Hindustani*
Story & Dialogues: *M. Sadiq*
Songs: *D. N. Madhok*
Music: *Naushad*
Photography: *Dvarkadas Divecha*
Audiography: *Arora*
Cast: *Mehtab, Wasti, Badriprasad, Nirmala, Anwar, etc.*
Released At: *Majestic, Bombay.*
Date of Release: *2nd Sept., '44*
Direction: M. SADIQ

A. R. Kardar, who had once produced good pictures is nowadays giving us common and putrid stuff. Since "Sharda", the Kardar trademark has been unfortunately associated with cheap, undignified box-office pictures which sometimes constitute a menace to good family audiences. "Sanjog" was one such rotten picture which men hardly ever liked to show to their families.

"Jeevan" is another stupid picture coming from the same studio. It is a pity that Kardar should be using his present opportunity as a well-to-do producer in such a frivolous manner. If making money and more money is the only goal of our film producers, there are many other ways of multiplying money. Why do so by poisoning our own people with such stupid and frivolous pictures?

SILLY STORY

Babu Ramesh and Mira are married for some time but miss the presence of a child in their otherwise affectionate home. In Chanda they have a kindly but poor woman as a neighbour who shares their smiles and sighs. Chanda's husband, Chandu, is a vagabond and blackmailer. He lives by sponging on society.

Good fortune smiles on Mira, who becomes pregnant. But just then Ramesh Babu has to go away to Calcutta on a business trip. During his absence Mira meets with an unfortunate accident and the child that was to be born is lost in abortion. Dejected and depressed, Mira does not write about this to her husband, who believes all the while in his future baby. Months pass like this till Ramesh Babu is informed that the child is born and is growing happily. Then one day, Mira receives a letter informing her of her husband's return. She is now in consternation and does not know what to do. Just at this time, Chandu procures an infant child by stealing and hands it over to his wife for Mira to adopt it. Much against her will Mira agrees to this to save her husband the pangs of a heart-break. When Ramesh Babu returns he is delighted to see the little child whom he takes for his own.

Chandu's fortunes in life have now become worse and he starts blackmailing Mira about the secret of her child. From day to day he takes money from her till she is entirely impoverished. But one day Chandu disappears and Mira is left alone with a future. Years roll on and Mira's son, who is called Jeevan has become a wilful, healthy boy. Like every young man, he falls in love with a coquettish girl called Vidya, who is the spoilt child of a doting father. In fact, Jeevan and Vidya are subsequently shown as brother and sister being children of the same parents. Vidya refuses to marry Jeevan because he is not a rich man. Jeevan, therefore, decides to go away in search of fortune. When he comes to Calcutta he comes across Chandu, who has now become a multi-millionaire by some trick of fate. The strings of the drama are thus brought together once again and we see a lot of mix-up between the different characters till Jeevan is married to Nirmala, a ward in the house of Vidya.

The whole affair is silly in the extreme and does not appeal anywhere throughout.

The production values are very poor. The direction of M. Sadiq, we are surprised to note, has degenerated considerably considering his previous effort. Music, songs and dialogues are unattractive and fail to get appreciation anywhere. From the players, with the exception of Badriprasad and Anwar, no one seems to have done well in the picture. Wasti misbehaves as usual and Mehtab overacts continuously. Nirmala gives a woebegone appearance.

In short, the picture is one continuous piece of boredom punctuated by ridiculous sequences.

Ragini and Jagirdar meet to produce "Kaise Kahun" for Pancholi Art.

Sushila Rani thanks friends and fans all over the country for their kind words of sympathy over the loss of her sister. It is impossible to reply to all individually and she begs that this acknowledgement may be accepted as a token of her gratitude.

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SAIGAL

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The Role of *MUSIC TEACHER!*

Meet him as a Music Teacher in

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Songs by

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SWAMI RAMANAND

Music by

KHEMCHAND
PRAKASH

With

A R O O N
KAMLA CHATERJEE
MONICA DESAI
LALA YAKUB
BABY MUKHTAR

"BHAUNVARA"

Screenplay, Dialogues & Direction by

KIDAR SHARMA

AWAIT THE RELEASE OF THIS HILARIOUS MUSICAL COMEDY AT THE BEST THEATRE IN YOUR TOWN!

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MANORAMA—

She caught the fans in "Khazanchi". Since then she has played in many pictures. Her latest is "Champa", produced by Shorey Pictures.

Shalimar Pictures presents

Life of

SHREE KRISHNA BHAGWAN

Produced & Directed by

W. Z. Ahmed

SHALIMAR PICTURES
ART FOR PEOPLE'S SAKE.

MUNKUJEET GHULAMI & PRODUCTION NO SIX

NUR JEHAN—

After a long rest, this popular Punjabi artiste is once again in the news. She will be seen in "Village Girl", a social picture of Ramnik Productions.

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Pictures
Present
CAST
Director
S.M.YUSUF
Story by
SHAHID LATIF
(B.T's.JHOOLA & BASANT FAME)
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DIRECTION: **VEDI**

DIALOGUES: **WAQIF**

MUSIC: **GOBINDRAM**

Starring: **KUMAR, PRAMILLA, KRISHNAKANT, ZILLOO, NAJMA, SUNETRA, LEELA MISRA, BABY PADMINI, GHORY AND DAVID**

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RATTAN

The Musical Sensation of the Decade

Starring:- ☆ **SWARNLATA** ☆ **WASTI** ☆ **KARAN DEWAN** ☆ **MANJU** (COURTESY PRABHAT) ☆ **GULAB** ☆ **RAJKUMARI SHUKLA** ☆ **PANDIT BADRI PRASAD** ☆ **AUZURIE** and others.

Photography:	Sound:	Music:	Screenplay, Dialogues & Songs:	Direction:
DIVECHA	**MINOO KATRAK**	**NAUSHAD**	**MADHOK**	**M. SADIQ**

Produced at Kardar Studios, Bombay.

It's a **JAMUNA PRODUCTION.**

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Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

M. E. Dinker Rao (Poonamallee)

In which picture will Sushila Rani be acting after "Draupadi"?

She has graciously promised to play the title role in "Matwali Mira". But it is a woman's promise after all said and done.

M. K. Pradhan (Agra)

I want to join the films. I am six feet, broad-chested, handsome youth of 18 years.

I am also six feet, 42" chested and according to some weak-eyed girls, handsome youth of 40, but even Chandulal Shah won't think of me as an actor, though Shantaram at 45 with curly grey locks threatens to act a young man of 25 in "Dr. Kotnis". I don"t' think that an eighteen year old baby like you has a chance, seeing that our fossils have now begun to act play-boys.

Miss Sachi Kumari (Rawalpindi)

Whose opinion and judgment of the picture "Draupadi", may be taken as reliable and unbiassed?

Your own will be the best for you. See the picture and write to me and tell me how you like it. If you are expecting the other journalists to give an impartial opinion on "Draupadi", you are losing sight of average human nature. My success as a journalist has taken the kick out of the life of my rivals. My publicity of "Draupadi" has teased them beyond endurance. They won't write reviews on the picture. They will attack me personally and their writings will have more venom than intelligence. They will attack Sushila Rani because they think that thereby they can hurt me. But they don't know us both. We live in a different world where only higher values of life decide the status of a person and the barkings of these pariahs don't affect us. "Draupadi" is on the screen for what it is worth. It is the best we could give under the circumstances under which we both, Sushila and myself, produced it. We always hope to do better if we get another chance.

P. Sharma (Bombay)

Does Devika Rani read "filmindia"?

I am afraid that is the only mag she reads. The rest are read by her publicity managers. Devika reads "filmindia" because she thinks it contains trenchant and yet correct criticism.

D. S. Kempe Gowda (Field)

Indian troops are often shown damn old useless pictures like, "Sanskar", "Holi", "Musafir", etc. Why don't you write something strong on the subject of entertaining the Indian troops?

It is all the fault of the Government department which sends films to the troops. Men in that department can pick and choose good films and send only those over for the troops. I am prepared to give a few copies of "Draupadi" for the troops, so that our soldiers may see something really worthwhile in entertainment and instruction. Most of the Indian pictures which are shown to our troops are rotten and they ought to make our soldiers blush with shame with their quality and contents. The average soldier must feel, after seeing these pictures, that a country that is producing such pictures after 30 years of film making, is not worth fighting for.

C. N. Rajhans (Bombay)

Inspite of several drawbacks, I think, "Ram Shastri", is still one of the finest pictures produced in India?

It is. It is a pearl thrown before swines. "Ram Shastri" is a better motion picture than "Ram Rajya" and "Shakuntala" and it would be insulting Prabhat to compare it with "P. P. A. Dera". But "Ram Shastri" is not so much appreciated in this country because slaves have little intelligence.

Miss Vimla Gupta (Bangalore)

How dare you call an unknown girl "sweetheart" as you have done in your "Editor's Mail"? Had I been in her place I would have smashed your face.

Charming as ever, our popular all-rounder, Khursheed will be once again seen in "Mumtaz", a Ranjit version of Moghul history.

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THE BEST COMEDY —
COMES
THE FAVOURITE PAIR

Leela Chitnis

AND

Charlie

IN

GHAZAL

WITH

RADHA RANI, ZAHUR RAJA, NAGENDRA MAZUMDAR, GULAB, RAMPYARI, RAZIA, RAMESH & ARIF DURANI

卐 卐 卐

Screen Play & Dialogue: **AGHA JANI KASHMIRI**

Music: **GYAN DUTT**

Direction: **ZAHUR RAJA**

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SWASTIK FILM CIRCUIT

PODAR BUILDING, SANDHURST ROAD, BOMBAY 4.

You wouldn't have, sweetheart. There is nothing wrong with the word, if there are no bad intentions behind it. I usually address my college-going grown-up daughter as sweetheart. But she doesn't mind it. She seems to like it. She doesn't want to smash my face. Why should you then? There is something wrong with your mind, little girl. "Sweetheart" is an innocent address of affection and I suggest that you overhaul your thinking machinery—and quickly, otherwise you are going to make yourself unnecessarily miserable by misunderstanding life. Please don't smell 'sex' in that sweet word "sweetheart". Though the word is popular amongst lovers, it does not indicate sex relationship. It is merely a symbol of affectionate sentiment. And a sentiment should be sacred. After this explanation don't you think you owe me an apology for wanting to smash my face?

B. P. Sharma (Rajni)

LLL

Who is the greatest egoist in Indian film journalism?

Baburao Patel. Because others are still-born. A lonely man often becomes a bad egoist.

R. N. Murty (Bangalore)

What is Mehboob's next picture?

"Humayun" and it features Chandramohan.

K. Subramaniam (Cannanore)

Where is Nalini Jaywant these days?

She is not to be seen on the screen. Probably she is honeymooning with Virendra Desai for whom it is, however, the second honeymoon.

Miss Shyama Bhatnagar (Abbottabad)

Almost every month we read of a marriage amongst film actresses. It is notorious that these girls have a past. How do the husbands, poor victims, according to me, reconcile to it?

Usually the film actresses marry film actors and if one party happens to have a "notorious past", as you put it, the other one's "notorious past" counteracts it. They are thus quits and they begin anew. But what has marriage to do with the past? Isn't it an arrangement for the future? I cannot understand why the past should meddle with the future if both the parties to the marriage are sensible enough. In a love match the worst past is brushed aside unceremoniously and a new world of joint aspirations is soon born. This problem of the past, however, is more individual than institutional. Though it should not affect future marriage ties, a woman who considers her body sacred, does not take it to another so easily having once surrendered it to some one else. There are many fine and sensitive women in the world who stick to one man through sun and rain because of their one-time absolute submission and thus lend divinity to flesh. But such women are rare in these times. A woman who does not respect her own body cannot expect others to respect it. And yet it is wise for a sensitive high-strung woman, who has a past, not to gamble with the ceremonial marriage in which the other party is often likely to rake up the past and make the future agonising and miserable. The best of men are sadists at heart where the woman's wrongs are concerned.

K. Mirchandani (Hyderabad)

How many film critics in India can be called fair-minded?

It is easy to answer this question for yourself. See "Draupadi" first and then read all the reviews of the so-called film critics of India.

Why can't we produce spectacular pictures on the lines of Hollywood?

The most spectacular thing about Hollywood is the row of shapely female legs. If you see most of our Indian girls—whether film stars or not—in swimming costumes, all the sex-instinct in you will vanish in a minute. In sets and technique India may someday aspire to compete with Hollywood, but in sheer sex-appeal never. Our best beauties are one-man shows. And usually that man is not an artist. He is a crude farmer praying for the rains that never come.

M. R. Apte (Dhulia)

I read somewhere that Shantaram first brought the Silver Jubilee fashion into the film industry. Is this true? To me his "Shakuntala" seems to be his first real success.

You should not believe all that producers write about themselves. It is all done as publicity. Long before Shantaram, many other producers had celebrated the silver jubilees of their pictures. Like you I am not inclined to consider "Shakuntala" a success though it ran so well all over the country. For a man like Shantaram the word "success" spells differently. Compared with his old achievements, "Shakuntala" must be considered a miserable failure.

Why does Prakash produce cheap pictures like 'Police' and 'Kavita'?

Pictures like "Ram Rajya" are not produced every day. Such pictures need a lot of planning and strain the utmost resources of a studio. A studio has therefore to produce some small pictures to keep down the overhead costs. "Police" was a compulsory commitment, while "Kavita" was a by-product.

Isn't the play-back system, as is in vogue at present, harmful? The film-goer soon finds out the trick and the song loses its charm?

Yes, the play-back lends to the crow a cuckoo's voice. It is an artistic fraud, which producers practise on the film-goers with the good intention of giving them maximum entertainment. It is very rarely we find that a woman has both a good voice and a good face and singing talent in addition. Most of our good singers usually have no screen faces. And those with presentable faces often have a coarse, husky male voice. Science has come to the rescue of the producer in helping him to combine both to create a successful illusion by printing a good voice on a good face. Though this procedure does interfere considerably with the emotional worship of the average film-fan, it is still a blessing otherwise ravens and crows of the screen would have made our lives miserable. Isn't Motilal proving the blessings of the play-back system when he bursts out into his musical braying?

S. Ramachandran (Bezwada)

Do you like historical pictures? Are our producers qualified enough to handle such difficult subjects?

With the exception of Prabhat, who are adepts in subjects of Maratha history and in a lesser way Sohrab Modi, none of our producers are sufficiently qualified to handle historical subjects. When I remember the mess someone made of "Shahensha Akbar" and the miserable interpretation of "Shahensha Babar", I wonder why these great heroes of history have been so rudely shaken in their graves, seeing that they have done no harm to the present generation. And yet I expect Mehboob to give a good picture in "Humayun", because Mehboob's sincerity of purpose cannot be disputed. Yes, I like historical pictures if they are well-produced. In these days of non-violence, stories of old-time chivalrous violence help to circulate our frozen blood.

MODERN DRAMA OF LIFE & LOVE FULL OF ENTERTAINMENT

Suno Sunata Hoon

Directed by **RAJKUMAR**
Produced by **P. R. DANIELLS**
Associate Producer: **K. C. DEY**

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ANSARI and MEGHMALA

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RANJIT'S
HISTORICAL HIT
SHAHENSHAH
BABAR

Starring:
KHURSHID
SHEIKH MUKHTAR ◆ SUSHIL KUMAR
LALA YAKUB ◆ SULOCHANA CHATTERJI

Director: VAJAHAT MIRZA
Music: KHEMCHAND PRAKASH

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HOUSE

You are progressive in your views as seen in your writings in "filmindia". Then why did you produce an old-fashioned theme like "Draupadi"?

"Draupadi" is an old story, but its theme is evergreen. In fact, I have not shown the traditional Draupadi, who was a victim of political intrigues. My Draupadi is a victim of a social scourge—gambling. Though the Queen of the Pandavas I have portrayed her as an average house-wife facing a common problem with her million sisters in the country in subduing their husbands' inordinate passion for gambling. My Draupadi is a heroine of an anti-gambling social theme and not a royal victim of political intrigues. I have always believed that the stories of old present to the world of today and tomorrow evergreen lessons in human behaviour and in this aspect these stories can be retold again and again without sacrificing their traditional glory. "Draupadi" is therefore, not merely a pedantic page from mythology, draped in huge sets and cast in stupid traditional notions. It is a purposeful picture with an unmistakable message in it.

P. Indra Chandra (Santa Cruz)

Why does Kardar produce cheap stuff like "Sanjog" and "Jeevan"?

Everyone works according to his intelligence and culture. "Sanjog" and "Jeevan" are products of either Kardar's intelligence or of his business acumen. Kardar is a shrewd man of business and he knows pretty well that the masses in the country want frivolous, inconsequential entertainment. Kardar is catering for fools who constitute over 90 per cent. of our film audiences. The serious and hazardous work of instructing and elevating the masses, he leaves to others who take the work of film production with a purposeful and missionary zeal. Kardar is making hay when the sun is shining and though idealistically he is on the wrong track and he is wasting his opportunity, who are we to advise him?

Can melodramatic acting be called good histrionics?

Definitely no, unless a role with its peculiar demands has to be put over melodramatically. Melodramatics in straight roles which seek parallels with life is sheer bad acting. What our Wastis and Charlies do is not at all acting. It is sheer tomfoolery. The test of good acting is in the reply to the question: Does the artiste act the role as the original would have lived it in keeping with the conception of the writer? If the reply is yes, it is good acting. Over-stressed facial expressions may look good for a milk-maid in the slums, but to the queen must be given her quiet dignity and restrain to distinguish her from the common folks. Masses want melodrama, but that is not the essence of great acting.

When the film industry has not improved at all why do you call for educated girls?

Now who told you that our industry has not improved? When Dada Phalke, the father of the industry used to shoot films, men used to wear saris and act the 'heroines'; Hanuman, the monkey-god, used to be the hero; gamblers and moral wrecks used to be the producers; even professional prostitutes used to avoid our film industry. Today, we have men like Chandulal Shah, B. N. Sircar, Devika Rani and many others as producers. We have ladies like Sushila Rani, Neena, Sadhona Bose as stars. We have produced pictures like "Tukaram", "Ram Shastri", "Admi", "Padosi", "Sikandar", "Devdas", "Woman", "Adhikar", "Vidyapati", "Draupadi", "Achhut", "Tulsidas", etc. Does not all this point to an improvement over Dada Phalke's times? My complaint is that we are not improving fast—fast enough to keep pace with the times and with the progress of the

other countries. If more educated talent comes into our industry, I am sure our speed of improvement will be increased.

Miss Kusum Tembe (Poona)

Though I am fond of Indian pictures, I dread seeing them nowadays. They have become putrid these days. Do you agree with me?

I do. It is all due to war and its inevitable inflation. Money has become cheap and people are spending it criminally. A lot of it goes for motion pictures. Motion picture producers have set aside art and ideals for a while and are turning out motion picture sausages to meet the demand to make some quick money. Competition is practically nil and therefore, the incentive for better effort is dead. Quality has therefore deteriorated and "anything for the duration" has become the slogan of the commercially-minded producers. Under these circumstances, how do you expect our pictures to be idealistic? For good Indian pictures, you must wait till the war is over, when speed will give way to art and quality. In the post-war period only artistic producers will enjoy real success. And after all this remember that people get what they ask. I don't think our present film-goers deserve more than what they are getting.

Miss Tara Hublikar (Gadag)

Does Anjali Devi possess the qualities of a glamorous heroine?

I am afraid not, though the girl is a very sincere and painstaking artiste. For screen work a face has to be intelligently expressive. Anjali is good for a complimentary role, but it is a bit of a risk to ask her to shoulder the leading role.

Why do almost all our social pictures show huge, fantastic Westernised settings? Aren't they far, far away from reality?

They are. Shantaram's "P. P. A. Dera" is notorious for such settings, which have no logical existence in the story of the picture. These film producers of ours like to ape Hollywood and in doing so they give something fantastic which incidentally looks stupid.

In historical pictures, is it necessary to show correct architecture of that particular period?

In a motion picture architecture should be used to create an atmosphere—a sort of a seemingly authentic background for the story. In "Ram Rajya" architecture became the main feature of the story and badly intruded on the emotional sequences. In almost all pictures, whether mythological, historical or social, a genuine attempt shou'd be made to lend the pictures a correct architectural atmosphere of the time and age of the story, but it is not necessary to construct a crowd of special panels for that to provide a starting point for the cameraman. In a powerful emotional drama, there is no place to show the detailed art of the studio moulder. The whole background must generally contribute to create the requisite atmosphere of the story.

We are anxiously waiting to taste your "Draupadi" pudding. When will you let us do it?

The "pudding is already served at two places in Bombay—the Roxy and the Imperial. Only the journalists seem to have discovered a bad taste in it, while the people have enjoyed its flavour."

S. Mahalingam (Bellary)

Doesn't excessive publicity interfere with the private life of a star?

This is an individual problem. I know a person who is unconscious of her glamour inspite of the huge publicity given to her. Nothing seems to affect her. Even her head refuses to get a swelling. How can the personal life of such a person ever be affected? On the other hand, there are nit-wits who lose their head with their very first success. With such types publicity plays havoc. As regards their private lives, I do not think anything can be disturbed because stardom is a passing phase in human life.

Why don't our music directors resort to classical ragas in background music for creating the necessary emotional mood for a scene instead of giving some bizarre musical notes?

It is a good suggestion but rather difficult to adopt by the average music director in the industry. Because most of our music directors do not know any classical music. New Theatres try this method with great success in their pictures. The usual crowd we get in the music department of our industry constitutes of cheap spongers who have picked their stuff by the ear at singing parties. Their knowledge has, therefore, neither school nor art.

A. B. Bhat (Bombay)

Why do almost all social pictures of Sohrab Modi fail at the box-offices?

In comparison with the other producers, Sohrab shows more enterprise and progressive thought in selecting his subjects. Take, for instance, his latest "Parakh". The very subject is an audience killer because it is progressive in its conception and as such does not find favour with popular fancy. Besides, Sohrab does not make a very competent director of emotional situations which constitute the backbone of a social subject. Sohrab scores well in costume pictures, in which the atmosphere is more artificial than natural and Sohrab's previous stage training comes in very useful to him.

Nur Jehan and Ishwarlal make a new team in "Badi Ma", a picture of Profulla.

What has happened about your challenge of Rs. 10,000|-? Has no one stepped out yet to chastise you?

None, my boy, none so far. Isn't it a pity? They all run to slander me but not one has got the guts to face me with any facts. The challenge will go unaccepted—probably all my life, though I would like someone to take that money from me.

R. DeSilva (Bandra)

I saw Protima Dasgupta with Begum Para in a box at the Imperial seeing "Draupadi". I was shocked.

Why? Surely she is not a ghost of her old self. If anything, she is the other way round. Didn't she fill up the box well?

Chandrakant Kadam (Satara)

Are the film girls sincere in love and loyal in marriage?

This is an individual affair and depends on the person one meets. Love demands loyalty and sincerity to survive. Marriages survive even without these. Life is very much a hypocritical existence these days. Pride prevents people from admitting that they are licked when marriages crash on the rocks of incompatibility or due to some other reasons. Most of the pre-arranged marriages fail miserably, unless the man has been able to secure a self-complacent cow from the villages who has been looking out for a secure boarding house. Only love marriages have a fair chance of surviving through the stress of present-day life. And yet I have seen numerous love marriages crumbling to pieces and the parties to it shouting to the world that they are happy, to maintain a hypocritical existence. When an educated woman says with almost vindictive assertion "I love my husband", take it from me that her marriage has become an uncomfortable bondage. Many a brilliant woman has committed this mistake, by trading-in her individuality to a still-born sub-human being and become a camp-follower of the traditional matrimonial fashion. In a couple of years the veil is rudely torn aside and the grim ruins of her emotional life are exposed to view. It is after this discovery that the woman becomes a hypocrite and shouts to the neighbours: "I love my husband," even though the neighbours don't want to know about it. If you are contemplating marriage with a film star, don't do it. A film star is a beautiful flame to warm a heart but you can't harness it to light a home. It will not only burn the home but also scorch your ancestry. Look out for a village cow. She wouldn't mind even if you manhandle her. Those types are born for homes—certainly not the glamour girls of the screen.

Miss H. T. Kadri (Bombay)

The girl, Ranjana, who acts as "Chitralekha" in "Ram Rajya" is definitely a good-looker and deserves a break. Why don't the producers make her a heroine in place of Ratnamala who seems to have lost all glamour now?

Mere good-looks cannot be the sole criterion of selecting a leading artiste for a picture. She must be talented enough to act and must be able to talk well for the talkies. Ranjana did strike one as a good looker in mid-shots. That may be due to good camera work. How good she really is has to be seen in close-ups. If the girl is any good, let me tell you that Indian producers are not such simpletons to permit a probable heroine to escape, seeing that even the long-nosed Vanmala and the snub-nosed Snehaprabha are given leading roles.

Marriage seems to be as popular among the film people as in other walks of life, seeing the number of recent marriages in the film industry?

In ordinary life marriage is considered to be a social and economic necessity. Among the film

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people it always remains a novel and ticklish adventure. True, there have been a number of marriages amongst film people recently and though I wish them all success, let me tell you that most of them will be soon on the rocks of disharmony. The glamour of the films never contributes to the home-fires, which burn on incense of devotion and service.

I liked Sushila Rani's dance in "Draupadi" very much. I thought it wonderful. But may I know whether the real Draupadi ever dance? My Hindu friends say that she never danced. Then why did you make Sushila Rani dance?

I am glad you have asked me this question. Even some of the all-knowing journalists who have vehemently criticised "Draupadi" did not seem to have the brains to understand the significance of Sushila Rani's dance. That dance is not Draupadi's dance. It is a revival from the earlier life of Lord Krishna, which Draupadi relates in words and action to her favourite maids, when they inquire from her what Radha and the other milk-maids did when the little Krishna took their garments from the river side and placed them beyond reach over the branch of a tree. Sushila Rani becomes Radha for a while and executes the episode with superb artistry. It is therefore Radha's dance and not Draupadi's as some fools seem to think, including the thick-headed journalists.

H. K. Apte (Hubli)

How far does versatility of talent help an artiste? Isn't specialization in a particular field more helpful?

A great artiste must be versatile. He or she must be able to execute all the demands of an artiste. Specialization might give success but not lasting greatness as an artiste. Take Saigal and Kanan. Both of them specialise in singing, but that is all that they can do, while Khursheed can sing and act well in almost any role. Therefore, to me, she is a greater artiste than Saigal and Kanan. I know another greater one than Khursheed, but I shall keep the name a secret for the present.

You are calling for new faces to replace our Motilals and Surendras, but when boys apply to the producers no attention is ever paid to them. How is that?

I don't blame the producers entirely for this. Since that paragraph in "filmindia", within fifteen days I have received over 200 photographs and as many cringing requests from boys who look impossible from the faces they present in their photographs. Some have stripped their bodies and got their calves and biceps snapped and sent them with their cylindrical measures as if they are required for a wrestling bout with our delicate heroines. Not one fellow seems to be a possibility in my opinion. These young fellows seem to be having exaggerated opinions of themselves or their mirrors tell them white lies. The screen needs fairly good looking boys with photogenic features and an intelligence face. They should be tallish and refined and must know Hindustani very well. If they sing, it is an additional qualification. The milk-sops who have sent me their photographs have wasted their money on photos and postal stamps. Now, they are writing me nasty letters and asking me why they are not being chaperoned to stardom. I am not a professional god-father, but if a good boy comes along I do not mind helping him up the ladder of fame. A better idea would be to send these photos to the studio owners, who would like to contact with some good propositions in our heroic commodity. A good plan, for those who think that they are born for screen work, would be to ask the neighbouring girls their opinion about their 'heroic' aspirations. If the girls suppress a laugh, let them not waste money on photographs and postal stamps.

Pandit Indra (Santa Cruz)

I have carefully read the numerous reviews of your picture "Draupadi". They are reviews by worthy members of your own community who call themselves followers of a noble profession. I want to know whether they have reviewed the picture "Draupadi" or Baburao Patel, the successful journalist?

My dear Panditji, you have been too long in the industry not to know what sort of people we have in it. The people who have reviewed me and not my picture are street beggars. They are a standing shame to the profession of journalism. These people were born beggars and they threaten to die beggars. By beggars, I mean, beggars in mind and not in worldly goods. If they criticise the picture, they do only their duty and I would be the first one to welcome such criticism. But when they leave the picture severely alone and slander me personally, they are being merely vindictive. As regards my personal feelings I want you to observe a common incident we see in the streets so often. Have you seen the pariah dogs rushing out and barking at a car when it passes through a road? The car rushes past on its way and the dog collects the dust on his face. I should like you to observe the faces of these journalists next time you meet them. You will find the dust of jealousy and frustration on their faces. Tell me then how handsome they look.

A. M. Sitlani (Shikarpur)

Will Kamla Chatterjee continue her screen career now that she is married to Kedar Sharma?

So far she continues in grease-paint. Did Jayashree stop her work after her marriage with Shantaram? It is quite likely that with Kamla as his wife, Kedar may now become a producer. An acting wife is a good asset to a professional director.

Ashalata and Motilal play up well in "Bisvi Sadi", a picture of Mohan Bhavnani.

Miss Anila Kapur (Jullunder)

What is a girl to do between two jealous lovers?

Choose the one she loves and if he happens to be the more jealous one, all the better. A jealous lover is more genuine than the indifferent one. A woman needs constant incense for her emotions and a jealous lover provides more of this than the other type. If the woman is tactful, a jealous lover makes a splendid companion and the woman can sooner tyrannise over him than over the cold, deliberate types. The cold types are selfish, narrow-minded and dangerous. They may warm up for a moment but once their desires are granted they become cold-hearted. These are the types that take the kick out of companionship.

S. M. Joshi (Bombay)

How are affairs between you and Chandulal Shah nowadays? People would love to see a clash between you two?

But why? What have people to do with us? Chandulal and I understand each other perfectly and those wishful thinkers who are looking out for a clash between us are likely to be disappointed. People like us don't clash, we often meet to disagree. We are both sportsmen and as such good losers and we give way to each other according to occasions.

Cheap comedies like "Sanjog" are about the limit of vulgar entertainment? Don't you think so? I was in a bad soup when I took my family to see "Sanjog" without knowing what it was all about?

"Stop-Look-Listen—Danger Ahead" is a good sign to be put outside every Indian theatre. Most of the Indian pictures are essentially produced for the crude masses. The idea of robbing them through crude entertainment is so overwhelming that our producers never think of educating them. It is a bad case of fools rushing in where angels fear to tread. Sensitive people like you should first make sure of their entertainment fare before they rush like fools with their families

Miss Lata Dongre (Nasik)

I am in love with Sushila Rani.

Don't repeat my story—please!

Why don't you buy some race horses for Sushila Rani, when you have so many of your own? Hasn't she any sporting instinct?

She has. She owns the race-horse owner and saves herself the bother of paying for hay and oats.

Won't Sushila Rani give public concerts like some South Indian stars in aid of the Kasturba Fund?

Sushila has already contributed her bit to the Fund quietly. She does not believe in attracting publicity for such purposes.

K. A. Parikh (Ahmedabad)

How did the usually unruly mob behave towards Sushila Rani on the premiere day of "Draupadi"?

Sushila has such a quiet and gracious personality that even the mob treated her with great respect. Though the crowds were huge to greet her, they made way for her, the elders wishing "Namastay, Sushila Bahen" and the youngsters cheering "Sushila Rani Ki Jai". Sushila had tears in her eyes. As she stepped up with a cart-load of flowers round her neck I noticed that the girl was overwhelmed. Perhaps the recent tragedy in her home was too fresh in her mind.

Why have you chosen "Matwali Mira" as your next production, seeing that it has been already produced twice?

It is not always the subject that is so important as the person who plays the leading role in it. "Mira" is something that fits Sushila Rani like a glove. Sushila has the same ascetic dignity in her eyes, which we like to associate with Mirabai. And then who could give to the screen Mira's divine prayers more melodiously than Sushila?

Miss F. Karmally (Bombay)

Sushila Rani doesn't seem to be so lucky in having worthy brothers. In the picture, she has a mug of a "Bhayya" while in life, Pandit Indra looks funnier still. Why?

Beautiful women always have ugly brothers. It is a divine dispensation. I still do not know why Sushila Rani adopted Pandit Indra, of all people and there are two millions in Bombay, as her brother. Panditji has a face of a pall-bearer and the woebegone expression of Death, itself. After a quarrel with Chandulal Shah, Panditji looks like a disappointed murderer and after losing at the Races we see in him death in human shape. (Muaf Karo, Panditji.)

Which is dearer to a married woman, her husband or her child?

Always her child, because she is a mother first. A young mother loves her husband for the sake of her child, to obtain for the little one some security against the future. After motherhood, the husband ceases to be a lover and becomes merely an insurance policy. Any young mother who states that she loves her husband more than her child is telling a white lie. Women are so cunning and hypocritical that they usually shower affections on their husbands only if there is a gallery to witness the performance. You must watch them looking at their husbands in privacy. They are different women then and the tale of affection is entirely another.

Is any person happy in this world?

No. I don't think so inspite of that evergreen philosophy of the mind making heaven of hell and vice-versa. I think a man suffers most through those very people whom he loves most. Those dearest often inflict the most vicious wound.

S. Anant Rao (Sion)

How many stars saw "Draupadi" besides Sushila Rani?

All of them, without exception. The film people in Bombay packed both the cinemas for two weeks and the legitimate fans were thrown on the streets. Not all did see the picture for love, believe me.

A piquant situation from "Krishnarjun Yuddha", costume story of Murari Pictures.

"Draupadi"—Undoubtedly A Masterpiece!

Phenomenal Work Of A Master-mind!

Sushila Rani Acts With Effortless Brilliance

By B. G. HORNIMAN

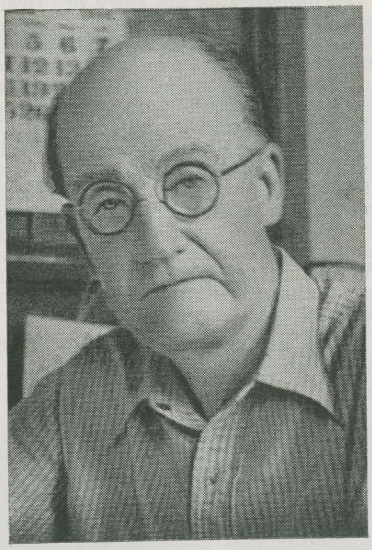
(Though a critic by profession, I could not review my own picture. I had to invite someone who could do the job better—some one who has great experience and commands universal respect. In requesting Mr. Horniman to review "Draupadi" I think I have fulfilled my obligations to the readers of "filmindia". Here is what India's greatest journalist says about the picture. —BABURAO PATEL.)

Few pictures in the history of Indian film productions have come to the screen in such a blaze of publicity and excitement as Baburao Patel's "Draupadi" which was released at two theatres—Roxy and Imperial on November 4.

Whatever else there is to be said about Mr. Baburao Patel he is a proved master of the art of publicity. He has his finger on the public pulse and he knows how to keep it agitating and galloping all the time when he has an object in view. He has nothing to learn from the publicity experts on this side of India and in fact can teach them a great deal. His achievement in creating a furore about his debut as a producer and director, which stirred fans and critics to the depths, is something quite unique in the annals of Indian picturedom.

For weeks before the picture had its double release, it was the talk of the town. Self-posed highbrows took up a highly critical attitude and unreservedly predicted a failure before they could have known anything about it. After a series of pre-views these hypercritical people were more convinced than ever—at least they said so—that the picture would be a hopeless "flop", that the public would reject it with contempt. In my own experience which commenced with the earliest Indian productions on the screen, I have never known anything like the dead set that was made against this picture in certain quarters, the malicious attempts to get it damned before it was ever produced. I do not want to dilate on this but it has to be mentioned.

Bombay took a holiday on the 4th of November when "Draupadi" was released at the Roxy and the Imperial simultaneously. Here we see the huge crowds that greeted Sushila Rani when she attended a show at the Roxy.



Mr. B. G. Horniman, Editor of the "Bombay Sentinel" and President of the Journalists' Association of India.

What we were told by people who set themselves up as the arbiters of picture production would be a melancholy failure has proved in fact to be an outstanding triumph. "Draupadi" as a production is undoubtedly a masterpiece. The handling of the story of this famous epic of Hindu mythology for the screen is the work of a master-mind which is something of a phenomenon, since as far as I know Baburao Patel has never produced a picture before. Curiously enough I believe I am right in saying the story of "Draupadi" has never been adapted to the Hindi screen before, though there has been a version in Tamil. As a stage drama it is a feature of the repertoire of most leading Indian theatrical companies. Speaking off-hand, however, I should say that Mr. Baburao Patel has drawn inspiration from his own genius and he has proved that he has not been watching and criticising screen productions for the best part of his career without learning something—in fact a very great deal—in addition to his own talent as a producer.

However that may be, I cheerfully offer my own opinion that he has produced a great picture and that view has been endorsed by the cinema-going public without reserve and an enthusiasm which, perhaps, creates a record, which may or may not be partly due to Mr. Baburao Patel's supreme ability as an expert. Whether it is or not, the fact is that he has "gatecrashed" into the very small circle of super-producers and directors in India and even if he never produces another picture, "Draupadi" will still live in Indian film history.

To non-Hindus the story of "Draupadi" is perhaps very far-fetched and difficult to swallow. To Hindus and those who can adapt themselves to the Hindu standpoint it is a great dramatic expression of the ideal of Indian womanhood and incidentally adorns a moral and presents the evils of gambling in a lurid setting. With the latter aspect I am not much concerned, for, although I regard gambling as a grave public evil, as a critic and an artist, I agree with Oscar Wilde that art is for art's sake and has nothing to do with morals or the teaching of lessons.

What the screen demands in an interesting and dramatic story and a perfect histrionic interpretation, a

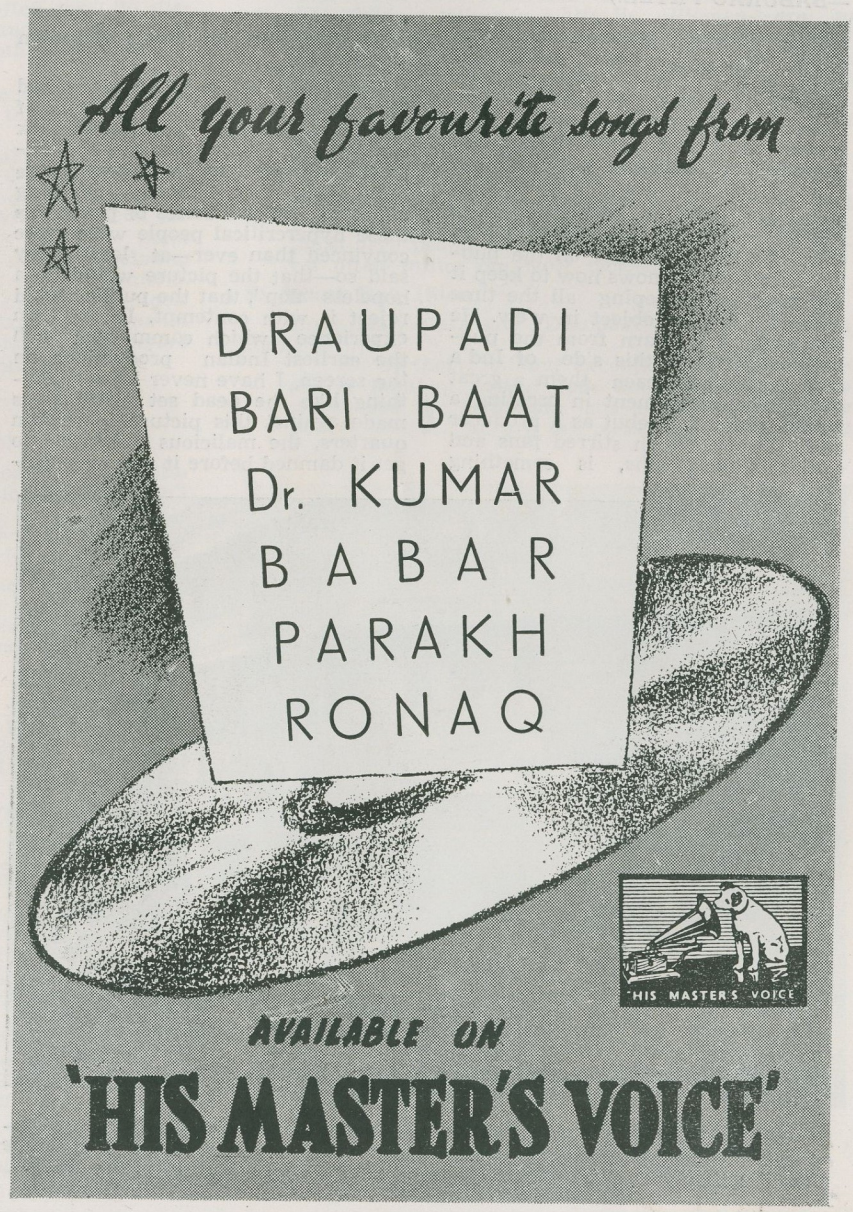
Swarnalata gives a pathetic performance in "Uspar" of Sun Art Pictures.

demand this production of the story of "Draupadi" fulfils in generous measure. There are enough people with hypercritical minds to tell us that this detail or that is incongruous or not strictly according to the text of the "Mahabharata" but I have no use for such peddling critics. It is enough that the picture carries one long as it is unfolded from one dramatic development to another until Krishna finally arrives with his divine 'chakra', relieves us of the spectacle of shame to which the Kauravas had condemned their beautiful victim and sends us home in a glow of happiness. If I were inclined to pick holes I should have only one thing to say—that a plain white sari would have been more suitable than the elaborately embroidered silk affair that the divine chakra turned out in endless yards.

SUSHILA RANI'S BRILLIANT PERFORMANCE

As for the acting the producer has brought together a cast, in which every member gives an outstanding performance. Sushila Rani has sprung at one bound into stardom. She dominates the whole production with a personality which though wholly undominating overwhelms one with the compelling sense of modesty, sweetness and purity of the ideal of Indian womanhood.

In addition to this her performance of an exacting role is interpreted and acted remarkably enough with the self-possession and dramatic effect of an accomplished and practised artiste. To me Sushila Rani's performance was the highlight of a production, so uniformly excellent and capable that it was difficult to pick out anyone as being supreme. But even in this constellation of stars her performance of Draupadi shines with a brilliance that is the more remarkable in that it is effortless and throughout entirely natural. I do not know what Mr. Baburao Patel plans for future, but I hope his next picture brings Sushila Rani to the screen again. I expect to see her pass from triumph to triumph in many productions of the future.



HE LOVED "DRAUPADI"

(Captain S. V. Kriparam, once the Editor of the "Movies", Delhi, now a soldier in khaki, a critic of experience, writes in his own inimitable way, peculiar of him.—The Editor.)

POONA, Nov. 19, 1944.

My dear Baburao,

On my last visit to Bombay, once again I was not able to contact you physically. But I was able to snatch a little time to see your "Draupadi".

Captain S. V. Kriparam

You are well aware of my profound esteem and great regards for your pen and personality. I might tell you that the formidable press campaign of "Draupadi" under your able direction had put a dread in me.

It looked to me as something was pulling you away from us. I was afraid of losing you. I entered the picture house with a throbbing heart. I liked "Draupadi". Nay, I loved it. Every inch of it.

It has not robbed me of my great friend Baburao—the pen-pusher of power and personality. On coming out of the picture house some one of the line asked my opinion of the picture. "Baburao is still a great writer", I noticed escaping my lips.

I thanked God for his mercy on us all. The great catastrophe has been averted. Profession may realise it or not.

Had I been with with the 'Movies' now, I would have written under the following caption:—

DRAUPADI COULD NOT KILL BABURAO PATEL.
LONG LIVE BABURAO.

With best regards,

Yours as ever,
(Sd.) KRIPI.

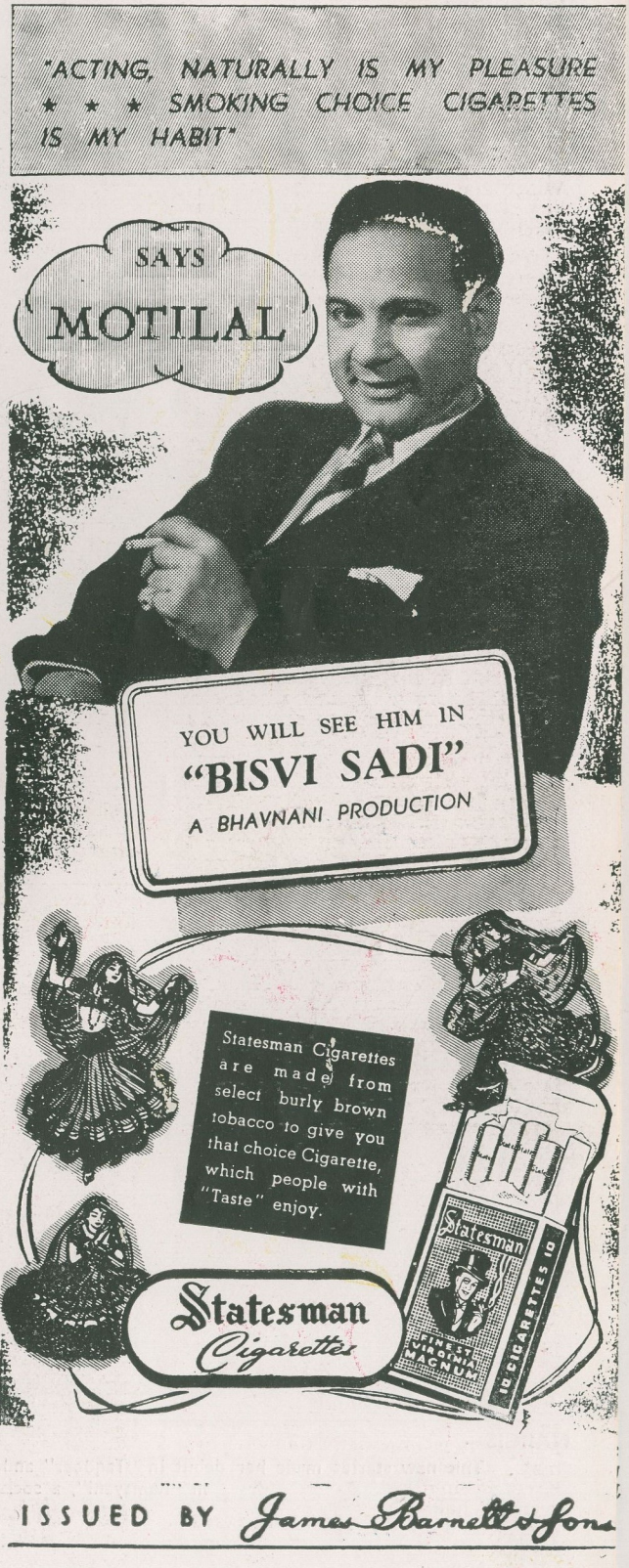
"Work-Great And Good",

says Dewan Bahadur K. M. Jhaveri

about Sushila Rani In "Draupadi"

"The acting of Draupadi and Shakuni was of a superior order. Sushila Rani has fully entered into the spirit of her part which she has been able to do successfully because of her education and broad vision. She has been able to study it in all its bearings. All her energy and intelligence has been requisitioned by her to accentuate the evil of gambling and I think she has done so, very well indeed. Society has to profit by it. She has by her action brought the vice out in great relief. She has certainly assumed a commendable role and tried her best to put before the audience the miseries that the vice brings in its train, effectively. It is work, great and good."

(Sd.) Krishnalal M. Jhaveri.


"ACTING, NATURALLY IS MY PLEASURE
★ ★ ★ SMOKING CHOICE CIGARETTES
IS MY HABIT"
SAYS
MOTILAL
YOU WILL SEE HIM IN
"BISVI SADI"
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NARGIS—

This new starlet made her debut in "Taqdeer" and since then is fast coming into news. She will be seen again in "Ramayani", a social story of Purnima Productions.

NEW HUNS PICTURE LTD.,
(Bombay)

"Draupadi", inspite of all that has been written against it by oblig ng critics and by trade rivals, is drawing crowded houses at the Imperial Cinema in Bombay in its 7th week.

The unprecedented rush wh ch is seen from day to day at the Imperial box-offices helps to suggest a long run for the picture in Bombay.

During December the picture will be released in Poona and Sholapur as also at the Paradise Talk es in Calcutta. In fact, there is such a terrific demand for the picture that the distributors are unable to supply copies to the different stations in the country.

A review of the picture by Mr. B. G. Horniman, the President of the Journalists' Association of India, appears elsewhere in this issue and should provide an eye-opener to the hostile cr tics who lost their balance and, leaving the picture alone, attacked Baburao Patel personally.

The outstanding feature of "Draupadi's" success is the all-round success of Sushila Rani, the new star in Indian filmdom. Hers has been a sensational success for, in addition to talent and looks, she seems to be having a variety of artistic gifts which have all contributed to make "Draupadi" an artistic picture.

The next picture planned for production is a social story called "Mera Watan", which now awaits the final sanct on from the Government of India. The script work of this picture is ready as also the sets and the picture should go into production almost any day now.

All on the quiet Sushila Rani and Pandit Indra are breaking their heads over "Matwali Meera", a devotional subject in which Rani's celestial music will be heard once again if she only cares to keep her promise given to her producer and her fans.

BOMBAY TALKIES LTD.,
(Bombay)

"Jwar Bhata", a social story w th remarkable production values was released in Bombay on the 29th November to crowded audiences. Producer Amiya Chakrabarty is reported to have given a marvellously polished producton in this new one and presents in addition a new face in Mridula, who is expected to be qu te a big success in her own way. After the Censor tr al of the picture, Mrs. Devika Rani Rai is reported to have blessed the picture with her final okay. The future production programme of the company is not yet definitely decided.

PRADIP PICTURES, (Bombay)

The final scenes of that historical picture "Pannadai" are now being taken to give the production its legi t'mate conclusion. Producer Mrs. Kamlabai Manglorekar has worked hard on th s picture and she is rightly expecting a huge success for "Pannadai" which is quite likely, seeing that in add tion to spectacle the picture presents artistes like Durga Khote, Chandramohan, Monica Desai and others.

NEW MAHARASHTRA PICTURES,
(Bombay)

Producer Phani Mazumdar has kept his picture "Devdas." completely ready for release and is now waiting for a theatre in the town. It is reported to have become a remarkably slick production under the direct on of Mr. C. S. Bose, with Prithviraj, K. C. Dey and Mon ca Desai featuring. A distinctive feature of the picture is Mr. K. C. Dey's popular music.

EASTERN PICTURES, (Bombay)

We have a special report from Seth Shiraz Ali Hakim of Famous Cine Laboratories that his social story, "Zeenat", directed by Shaukat Husain is fast nearing completion. Quite a lot of expectations are enterta ned about th s picture seeing that it features the popular pair, Nurjehan and Yakub.

FAMOUS FILMS, (Bombay)

Producer K. Abdulla is one of our enthusiastic youngsters in the film industry and as such a person who cannot be subdued very easily. Inspite of terrific odds and constantly mounting cost, he has completed his maiden production "Phool" under the direction of K. Asif. This maiden production of this maiden producer is likely to prove an eye-opener to many experienced producers in the country. Featuring Durga Khote, Veena, Prithviraj and others, "Phool"

The story of crowds at the "Draupadi" premiere was a bad affair of a traffic blockade. Thousands had to be disappointed in spite of two theatres selling out their seats. Here is the crowded story in a snapshot at the Imperial Cinema.

is likely to be a new hit of the season.

SHALIMAR PICTURES, (Poona)

Things seem to be moving rather slowly, as is usual, at Poona in the Shalimar Studios. We are told that the shooting of "Ghulami", a propaganda picture is going on smoothly, but unless the picture is finished we cannot announce its completion.

On the other hand, Producer Ahmed is busy with the script work of his new picture "Shri Krishna Bhagwan" and is seen moving about collecting an all-star cast. Neena, of course, will lead the cast as usual.

In the meanwhile, we are left wondering what has happened to "Mun-

Mridula, the new face, in 'Jwar Bhata", a picture of Bombay Talkies' Ltd.

ki-jeet", a picture Ahmedsaheb finished long before and which has not yet been released in the town.

MURARI PICTURES, (Bombay)

Producer-director Mohan Sinha is not a person to throw the sponge easily. He seems to be bent on making "Krishnarjun Yudh", a remarkable picture in technic and quality, not to mention entertainment. With Prithviraj and Shobhana Samarth in the leading roles, he has a fair chance of achieving his ambition and we would not be surprised if "Krishnarjun Yudh" becomes a box-office hit. In ordinary course, the picture should be ready by the end of December.

RAMNIK PRODUCTIONS, (Andheri).

Director Raja Nene is reported to have been satisfied with his production of "Taramati" featuring Shobhana Samarth, Anant Marathe and others. It is likely that Raja Nene might shift his quarters from this company to some other studio after finally clipping "Taramati".

Another production which this company has got is called "Village Girl" which stars Nurjehan, Durga Khote, Rama Shukul and others, and is directed by K. Amarnath.

SHOREY PICTURES, (Lahore)

We are told that Producer-director Roop Shorey has undertaken to produce an ambitious costume picture called "Shalimar", the screenplay of which is reported to have been written by Mr. I. S. Johar, the dramatist of Punjab. It seems that Mr. Shorey will be shooting part of the scenes in Bombay and artistes like Chandramohan, Begum Para and others are mentioned in the leading roles.

The picture is being distributed by Rai Saheb Chandanmul Indrakumar, of Bombay.

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MAZHAR ART PRODUCTIONS, (Bombay)

"Bari Baat", a social story of Producer Mazhar Khan has had a splendid reception in Bombay when it was released at the Capitol. This intrepid artiste hates to sit idle on his oars and has already started the shooting of "Pahli Nazar", a Muslim social story, depicting the present-day conditions. Mazharkhan expects to present a new star face in this picture.

SANTRAM PICTURES, (Lahore)

This is a new distributing company established at Lahore, which is purchasing pictures produced by others. Their latest acquisition is "Bhaunra", a Ranjit picture featuring

Nargis and Pahari come together in "Ramayani", a picture of Purnima Productions.

Saigal, Kamala Chatterji, Monica Desai and others. It is a picture directed by Kedar Sharma.

BUKHARI PICTURES, (Bombay)

This is another new company which claims to give us new productions for the year 1945. Their maiden production is called "Darbar" and it is directed by Mr. S. M. Yusuf.

SILVER FILMS, (Bombay)

It is reported that their recent social production "Naseeb" is now fast nearing completion. Featuring Pramilla, David, Kumar and others, this social story which is written by K. S. Daryani is expected to be a successful motion picture under the direction of Mr. Vedi. The world rights of this picture are reported to have been purchased by Mr. L. P. Acharya.

NAVYUG CHITRAPAT LTD., (Poona)

Director Najam Naqvi is reported to have completed the final shooting of "Panna", a story featuring Geeta Nizami, Jairaj, Kusum Deshpande and David. Another picture under shooting at the same studio is called "Din Raat" which is evidently a social story with Snehaprabha, Paresh Bannerji and Leela Pawar in the leading roles.

SWASTIK FILM EXCHANGE, (Bombay)

This distributing company, which is gradually coming up into news, is reported to have purchased "Gazal", a social story of Raja Movietone featuring Leela Chitnis, Charlie and Radharani. The picture is directed by Zahur Raja.

RANJIT MOVIETONE, (Bombay)

"Shahenshah Babar" which drew excellently at the Opera House during the last two months is now likely to go off the screen making place for "Vish Kanya", a costume story fea-

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COMPETITION

CLOSING DATE: 31st JANUARY 1945

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Second prize - - - -	**Rs: 1,000/-**
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Rules and Regulations for the entry:—

Language: The story must be written either in English, Hindi or Urdu.

Entries: Every person, excepting the Directors and Employees of the National Studios Ltd., are eligible to enter. There is no entrance fee.

Conditions: The decision of the Judges shall be final.

The copyright of all stories entered for competition will belong to the National Studios Ltd. All rights to publish, to make films or to translate will be vested in the National Studios. If any non-winning story is used, the Studios may consider giving a compensation to the writer, the nature of such a compensation, however, will be left to the discretion of the Directors. All entries must be accompanied with a letter undertaking to abide by the rules and regulations of the Competition. All entries must be addressed to:-

NATIONAL STUDIOS LTD., Post Box No. 1133, BOMBAY.

The envelope submitting the story should bear at the left hand corner the following:

"BEST FILM STORY OF THE YEAR COMPETITION".

Judges: Lady Rama Rao; Mr. S. A. Brelvi; Ayaz S. Peerbhoy.

General: It must be a detailed story, describing events and characters capable of being adapted to the screen. Scenario is not expected but where possible material suggestions of the surroundings and dialogues where the story or events unfold will be appreciated. Similarly if songs are omitted the circumstances of the song and the diction of the song must be suggested.

Preference will be given to a story true to modern Indian life. For further details and instructions address:

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turing Sadhona Bose and Surendra and directed by Kedar Sharma.

Pictures which are ready at the studio are "Caravan" featuring Kamala Chatterji and directed by Aspi Irani as also "Mumtaz", a spectacular costume story of the Taj, which is in its final stages, under the direction of Kedar Sharma and featuring Khurshid and Chandramohan. There are many other pictures under production and two of them are called "Dhana Bhagat" and "Chand Chakori".

PURNIMA PRODUCTIONS, (Bombay)

News comes to us that Director Sarvottam Badami has at last completed "Ramayani", a story featuring Nargis, Chandramohan and Pahari Sanyal.

We do not know when this picture will be released in the town, but the advance reports are rather flattering about this production. The future plans of the producers are not yet known to us.

SUN ART PICTURES, (Bombay)

That quiet but persevering worker, Chimanlal Luhar, is reported to have completed at last his new picture called "Uspar". It is a sensational story featuring Swarnalata, Chandramohan and Ishwarlal, and Director Chimanlal Luhar considers the production to be one of the hits of the season. We, of course, wish him all luck.

AURORA PRODUCTIONS, (Bombay)

"Suno Sunata Hoon" featuring Vanmala, K. C. Dey and others is awaiting release in Bombay. Producer Daniells does not seem to have been successful in securing a theatre in the city for his picture which has now been lying in the tins for the last six months.

JAMUNA PRODUCTIONS, (Bombay)

Producer Jaimani Dewan's "Rattan", a social story is now ready for release. It is directed by M. Sadiq and it features Swarnalata, Wasti and Karan Dewan. The preliminary reports about this picture are decidedly flattering.

JAYANT FILMS, (Bombay)

Producer-director Babubhai Jani is reported to have completed "Urvashi", a costume story starring Sadhona Bose, Shobhana Samarth and others. The producers expect this picture to be a sensational box-office hit as they don't seem to have spared any pain or expense in making it a spectacular production.

SUN RISE PICTURES, (Bombay)

Of all the producers in Bombay a professional thriller is Producer Vishnu Kumar Vyas. No one can say what he will do next and we doubt whether he himself knows about it. During the month he flew to Calcutta and brought back with him Jamuna, the famous star known for her dignity and restrain in acting. We do not know what Vishnu Kumar Vyas will do with this great artiste, but we are sure that Jamuna will give a good account of herself inspite of Vyas. This lady will be featuring in "Ghar", a new ambitious production of old Vyas, the story of which has been written by an older man, in M. G. Dave.

For sake of Jamuna we wish the picture every success because great artistes like her are not born every day.

PANCHOLI ART PRODUCTIONS, (Lahore)

News comes all the way from Lahore that Producer Dalsukh Pancholi has at last been able to complete "Shirin Farhad", his spectacular production which has been on the sets for a year now. They say that fabulous offers for outright purchase of this picture have been refused by Dalsukh, which means that Dalsukh considers the picture to be a great hit.

On the sets they have another picture called "Kaise Kahun?", featuring Gajanan Jagirdar, Ragini and others. This picture is directed by Mr. Moti Gidwani, the man who gave us "Khazanchi" and "Zamindar". It is not, therefore, difficult to expect "Kaise Kahun?" to be a sensational success.

OUR REVIEW

"Ronaq" Becomes A Disappointing Picture !

Boring Theme More Boringly Presented !

RONAQ

Producers: *Soubhagya Pictures*
Language: *Hindustani*
Story & Scenario: *Dwarka Khosla*
Photography: *R. Pandya*
Recording: *S. C. Patel*
Music: *C. Ram Chandra*
Songs & Dialogues: *I. C. Kapur*
Cast: *Suvarnalata, Chandramohan, Charlie, Motilal, Chandraprabha.*
Released At: *Lamington, Bombay.*
Date of Release: *13th Oct. '44.*

Director:
DWARKA KHOSLA

We have always had a sneaking regard for Producer-director Dwarka Khosla. He is one of our very few well-educated and well-read directors. It was, therefore, surprising to find him, of all people, pandering to the old-fashioned pseudo-snobbish attitude in concluding his story.

Khosla's story is mainly about a rich, well-born young man falling in love with a stage dancer. In fact, they are both in love with each other, truly and deeply. But somehow Khosla does not think that a dancer is good enough a partner in life for a well-born young man. This snobbish blood-complex in the story makes its philosophy a pathetic affair and the picture condemns itself as a clumsy work of a weak-kneed man who is afraid to tell the bitter truth to society.

Had the hero in the picture married the dancing girl, "filmindia" would have welcomed the picture inspite of its numerous technical flaws. But Dwarka Khosla, while permitting the poor heart-broken dancer to make the supreme sacrifice for love, wants us to believe that the well-born maiden with her traditional silk ribbons is the only wife a man takes in life.

If society takes up this snobbish attitude what chance have we to give a square deal to those whom society has spurned through ages? This is dirty work and Khosla should not have harnessed the screen for such work.

AN OLD, OLD STORY

An old Zamindar, Diwanji, has a son in Moti. He is a rich man's good son. Moti falls in love with Anuradha, a stage dancer and she reciprocates his love and wants to marry him. She is shown as praying for this marriage. Her approach to this problem is that of a self-convinced social leper, who is constantly afraid that marriage is too good a thing to ever happen in her life. Khosla shows this character shaky in its mental make-up and lends to it the traditional inferiority-complex which helps to make such women only greater victims of society. But, we forget that the snobbish Khosla wanted to glorify the traditional cow which has been worshipped by our people through centuries. To vindicate the glory of such a cow, a good, honest woman, earning an honest livelihood must be sacrificed. How else can we forge the shackles of age-old mental serfdom?

Now we come to the cow. She is Sudha, the niece of a cranky Doctor. Diwanji is feeling lonely and ill and expects his son, Moti, to get married. Moti promises to get his bride-elect and introduce her to his parent. And now the usual silly cinema mix-up takes place—unconvincing throughout—and Sudha is tagged on to Moti. Sudha falls in love with Moti and Moti is to get married to her within three days. Rather quick work! But the modern, educated lover lacks the spine to confess his love for Anuradha before his father. Rather strange! On the day previous to the marriage, Anuradha arrives and with her comes a convenient storm. Now a lot of heart-burning starts and under smart persuasion of Diwanji, the poor dancing girl chooses to make the supreme sacrifice by surrendering her love in favour of Sudha. Like a meek cow, Sudha accepts the charity and it all ends as the old-fashioned fools have ended such stories for thousands of years in this thrice-cursed country. If Khosla is proud of this work, we are certainly not proud of him. This man of education should blush for such a shameful act.

Shamim, one of the good-lookers of the screen, will be seen again in "Jwar Bhata".

TRAGEDY OF CHANDRAPRABHA

The production values of the picture are rather poor throughout. The photography is very much dissatisfactory and suffers from lack of sufficient lighting. Sound is erratically recorded. A couple of tunes sounded snappy. The direction drags the sequences and makes the picture boring. Song compositions and dialogues are not particularly impressive.

From the players, Suvarnalata keeps up her recent improvement and gives good work in the sympathetic role of the traditional cow. Sudha. But as the story-writer succeeds in creating more sympathy for the dancing girl, the 'cow' fails to get enough sympathy at places.

Chandramohan, in the role of Diwanji, wastes his talent and star-

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Pannadai

STARRING

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PRODUCER: *Kamalabai Manglorekar*